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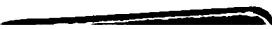
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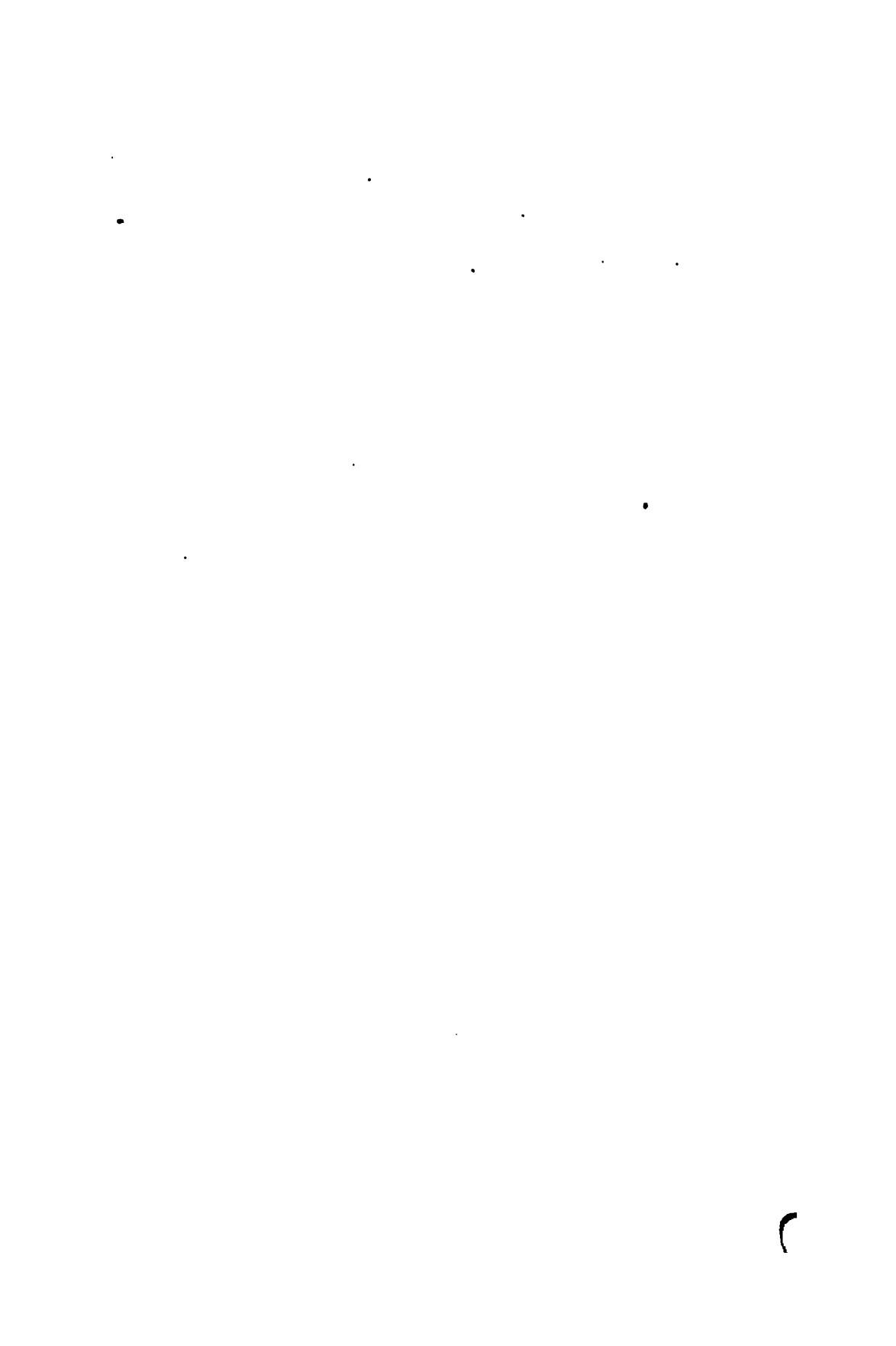
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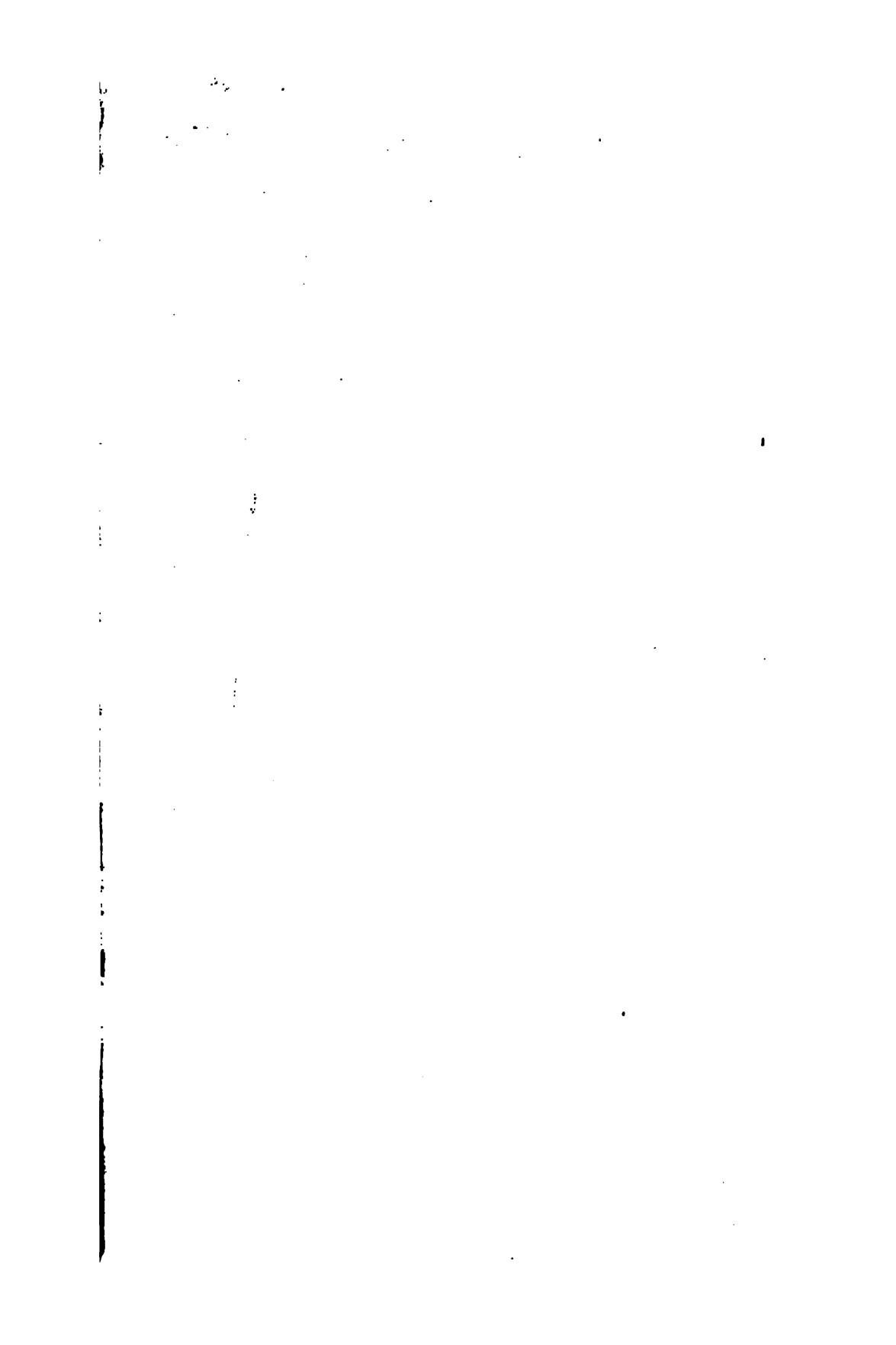


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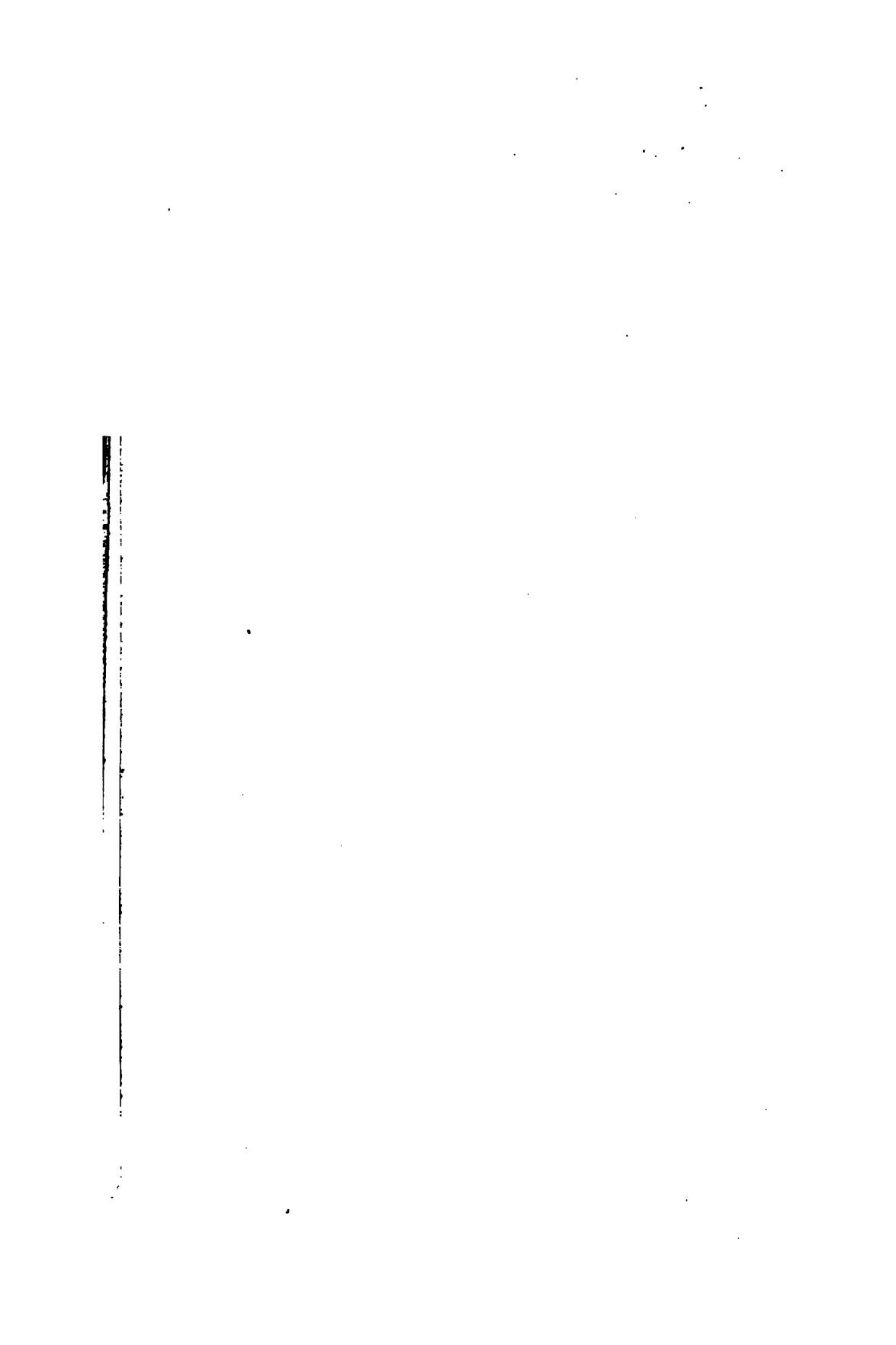


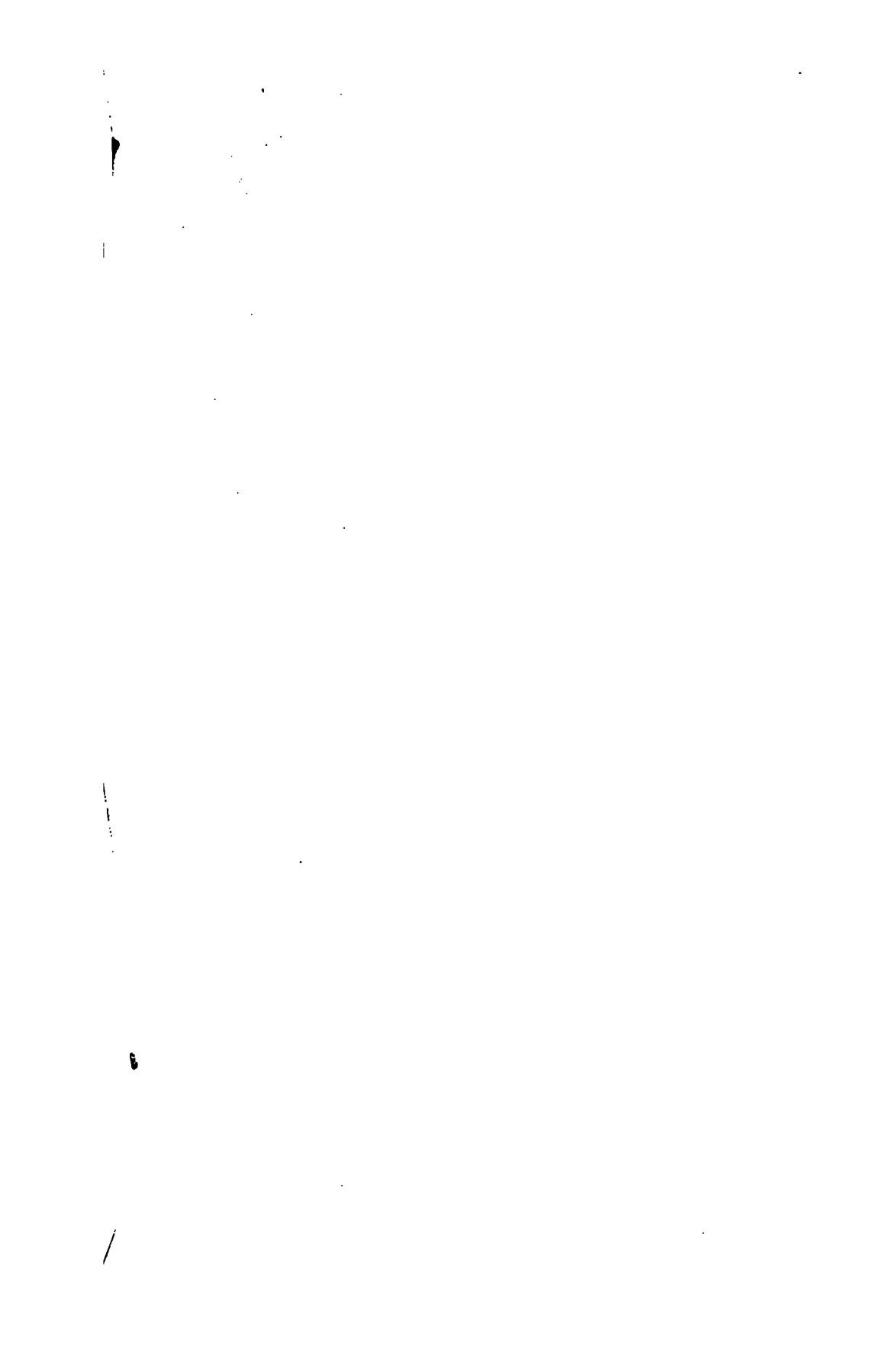


52

12 2







52

74 123



οὐ γάρ τι μοι Ζεὺς ἦν δὲ κηρύξας τάδε,
οὐδὲ νέας τῶν κάτω θεῶν Δίκη.

ΣΟΦΟΚΛΕΟΥΣ ANTIGONH.

THE
ANTIGONE OF SOPHOCLES

IN

GREEK AND ENGLISH;

WITH



AN INTRODUCTION AND NOTES:

BY

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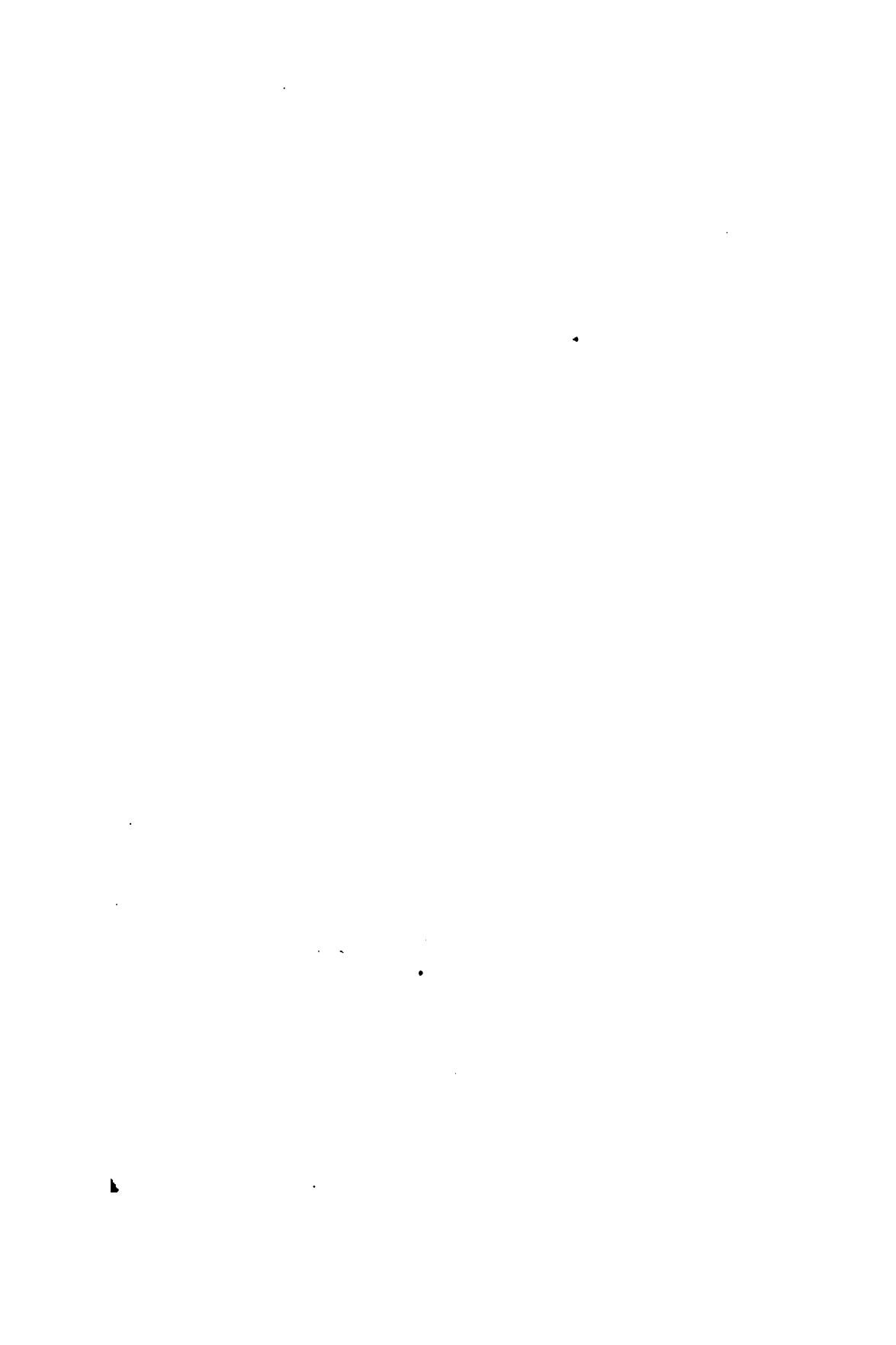
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TO HIS MAJESTY
FREDERIC WILLIAM THE FOURTH,
KING OF PRUSSIA,
THE LIBERAL AND ENLIGHTENED PATRON
OF
LITERATURE, SCIENCE AND ART,
TO WHOM
THE ANTIGONE OF SOPHOCLES
OWES ITS REVIVAL ON THE MODERN STAGE,
THIS WORK
IS MOST RESPECTFULLY DEDICATED.



P R E F A C E.

IN a recent number of a German periodical¹, there is a paper on “The latest Antigone-Literature,” at the head of which appears a list of no fewer than eighteen works,—editions, translations, and essays—referring to this Play, and all, more or less, occasioned by its revival on the Berlin stage. And, perhaps, this list would be more than doubled, if we added to it every book relating to Sophocles which has appeared in Germany during the last twenty years. But although we have followed the example, which the good taste of the King of Prussia has induced the Germans to propose for our imitation, and though the frequenters of English and French theatres in the metropolis have received with applause the somewhat heterogeneous compound of Sophocles and Mendelssohn-Bartholdy, our scholars have done nothing that deserves to be mentioned, either for Sophocles in general, or for the *Antigone* in particular, since the publication of Elmsley’s *Scholia Romana* in 1825, and the appearance of Dr. Gaisford’s Edition in 1826. In undertaking, therefore, an original Edition of this masterpiece of the Greek Drama, I enjoy one advan-

¹ *Zeitschrift für die Alterthumswissenschaft*, 1846, nr. 78 seqq. p. 617.

tage, of which no German could boast—that I need not fear any disadvantageous comparison with the contemporary labours of my own countrymen.

Neither this Edition, nor the English Version which accompanies it, is the work of yesterday. For many years I have been preparing a critical recension of the seven plays of Sophocles, of which the present publication may be taken as a specimen, and an earnest. Willingly accepting the suggestions of other scholars, where I felt assured that they had discovered the truth, I have also emended the text in many passages where, without their aid, I thought I saw my way to certain or highly probable restorations. Unless the received text is obviously corrupt, no discreet editor would tamper with the traditional and manuscript readings of a Greek poet. But, on the other hand, I am not one of those who would shrink from conjectural criticism, where it presents itself in a reasonable shape; and there are many cases in which I feel that no manuscript evidence could strengthen my confidence in an emendation proposed by an experienced and sagacious scholar. With regard to the conjectures, which are brought forward in these pages for the first time, it will be a great satisfaction to me if they meet with the approbation of those practised critics, to whose collective judgment every philological labourer submits his handiwork.

The English Version was commenced in the autumn of 1842, at the suggestion of a friend, who is not only

eminent as a Translator, but also known as one of the most profound and original writers of the present day. It appeared to him strange that the business of classical translation should be so entirely neglected in this country, and he thought that a literal, but readable, version of Sophocles, would be a great boon to those who are capable¹ of admiring the beauty of these Plays, but have neither leisure nor knowledge sufficient for the careful study of so difficult an author. But though I commenced this version some five years ago, and published a specimen of it in a London periodical in February 1845, other avocations prevented me from completing my work, until the leisure of last summer, and the encouragements of a circle of accomplished gentlemen, with whom I then had the happiness of spending some days in a country-house, furnished at once the opportunity and the inducements which were necessary to bring me back to my long-suspended employment.

As it was a task of no ordinary difficulty, I may be pardoned for making a few observations on the rules which I laid down for myself in thus attempting to transfuse into English a work written by the most profound of poets, for the most ingenious of audiences². O. Müller has justly remarked, in the Preface to his version of the *Eumenides*, that “every Translation, but particularly the imitation of poetical works in another language, is a problem which can never be completely solved; for the Translator, with a hundred conflicting

¹ Müller, *Hist. Lit. Gr.*, I. pp. 355, 6.

duties, can attain to nothing without relinquishing something else." Now it appeared to me, that if Sophocles were to be translated at all, the work could only be done by some one who had made classical scholarship the business of his life³: and that the main object must be to give a full representation of the author's meaning. It remained only to be seen how far a Translator, struggling to effect this object, could comply with the requirements of good taste,—in short, how far the translation could be literal without becoming unreadable. For myself, I make no pretension to the gift of poetry: and if I have succeeded in throwing a little spirit into my faithful copy of the original,—if indeed this Version is free from absolute tameness and languor, I shall have compassed all my own expectations, and shall, perhaps, have done as much as could be reasonably demanded of a professed grammarian and philologer.

With regard to the form of the Translation, it was clearly idle to attempt what the Germans have often effected—to reproduce all the metres of the original.

³ The great difficulties of the plays of Sophocles are due rather to the subtlety of the poet's mind, than to the obscurity of his diction. One might say of Sophocles and *Æschylus*, what Jean Paul remarks of *Göthe* and *Klopstock* (*Levana*, § 150. *Werke*, xxxviii. p. 125): "Klopstock is more frequently easy than *Göthe*—because difficulties of diction (*Sprachschwierigkeiten*) may be conquered by teaching and industry; but difficulties of conception (*Fassungsschwierigkeiten*) can only be mastered by that mental maturity, which is the growth of years."

The English language would not bear such an experiment. Nor could the Translation be made effectively in the conventional rhythm of our English prose. Even Landor would scarcely attempt to write a tragic dialogue in this style. Much of the *Faust* has been most adequately rendered in Mr. Hayward's prose version⁴, and Dr. Carlyle's forthcoming translation of the *Inferno* would hardly gain by metrical confinement; but in formal Tragedy, the English ear expects the measured flow of dramatic blank verse; and this style of composition is so easy and unconstrained, that I did not feel myself at liberty to relinquish it. Nor do I think, that, by this concession to the rules of the modern stage, I have unnecessarily expanded the Translation, or omitted anything—even the force of a compound word—in the original. As there are twelve syllables, at least, in every Greek senarius, and only ten or eleven in the English, which is also hampered by articles, prepositions, and auxiliaries, I could not translate the Greek line for line, except in the *stichomythic* dialogues, where an allowable abruptness, and a freedom from particles of connexion, give our language the advantage. The chorusses are

⁴ Mr. Hayward, in the Preface to his prose translation of *Faust*, informs us that Mr. Charles Lamb once remarked to Mr. Cary, the translator of Dante, that he had derived more pleasure from the meagre Latin versions of the Greek Tragedians, than from any other versions of them with which he was acquainted. This must be understood as a censure of the professed English translations: no man would take a Latin prose version as his representative of the meaning of a Greek poet, if his own literature furnished him with any tolerable substitute.

rendered by irregular iambic rhythms, not unlike those which Milton has employed in his *Samson Agonistes*; but I have not arranged them in corresponding strophes. The anapaestic movements, however, are accurately imitated in the version: for this march-cadence is common in our language, as in every other. Without endeavouring to write archaic English, I have not hesitated to introduce words and expressions, which occur in our older dramatic writers, and, throughout, I have preferred a plain, straightforward, and manly expression, to the feeble elegances of modern versification⁵.

The notes are not intended to furnish a running commentary on the text. They dwell only on those passages in which I thought that the text was really in want of a fuller exegesis, or where I had an emendation to propose and justify. But the version itself will serve the same purpose as a body of notes written in the usual style, and I think that, with the introductory matter, even the young student will not require any further elucidation of this play.

This mode of publishing a Greek play is supported by many precedents in Germany⁶; and although it is

⁵ With regard to the orthography of the Greek names, I may remark that I have always written K, and not C, "making exception for such names as the English reader has been so accustomed to hear with the C, that they may be considered as almost Anglicized." (Grote, *Hist. of Greece*, i. p. 20.)

⁶ Besides the well-known translation of the *Eumenides*, by K. O. Müller, I may refer to the *Oresteia* of Franz, the *Gefesselter Prometheus* of Schömann, and to the translations by Böckh and others of this play. Even Aristotle has appeared in a critical edition with an interpaged German version.

probable that this will not be the only specimen of the kind in this country⁷, it may be expected, that, proceeding as this work does from a person who has been for many years engaged in the business of tuition, it will have some reference to prospective use in the school or lecture-room. In my own opinion, nothing is wanted by the classical student who has the advantage of listening to the oral expositions of a competent Tutor, except a good text of the author whom he is reading: but if any one proposes to employ this volume as a vehicle of instruction, and asks how far it is suitable for such a purpose, the answer is easy. The few, who are capable of giving original tuition in a play of Sophocles, will care little whether their pupils have more or less assistance from the book before them. The many, who profess to teach Greek without the requisite appliances of learning, ought not to object, if their pupils enjoy, in common with themselves, the results of a careful study of this most difficult author. In any case, the use of a translation need not supersede that grammatical analysis which should be required from every student.

⁷ This work will be speedily followed, or even anticipated, by a similar publication of the *Agamemnon*, which has been announced by a young Oxford scholar.

King Edward's School, Bury St. Edmund's,
22nd Feb., 1848.

E R R A T A.

Page 76, line 770, *for ἀλλ' τηνικαῦθ, read ἀλλὰ τηνικαῦθ*.

— 83, . . . 13 Translation, *for Dirke's, read Dike's.*

— 84, . . . 854, *for ἵερὸν δῆμα, read ἱερὸν δῆμα.*

— 122, . . . 1277, *for συγκέκραμαι, read συγκέκραμαι.*

INTRODUCTION.

- § 1. Date of the *Antigone*. § 2. Position and Sentiments of Sophocles at this time. § 3. General Design of the Play. § 4. The *Dramatis Personae* and their distribution among the three actors. § 5. The Chorus. § 6. The Time, and § 7. the Place of Action. § 8. Subdivisions of the Play. § 9. Analysis of the Plot. § 10. Bibliography of this Drama.

§ 1. THE date of the *Antigone* has been made a subject of discussion among Scholars. Petit, Bentley, Musgrave, Böckh, and Bernhardy, have referred it to Ol. 84, 3. Seidler argues for Ol. 85, 1. With Süvern, Wex, Clinton, and Müller, I believe that the first representation took place in Ol. 84, 4, that is, in the early spring of 440 b. c., probably at the great Dionysia in Elaphebolion, the ninth month of the Attic year. Without entering upon the details of this controversy, I will remark that, according to a well-attested and generally-admitted statement, Sophocles was appointed one of the ten *strategi*, or *prætors*, in the Samian war, in consequence of the approbation with which this play was received¹. Now as this must have been the great war in which Pericles shared his command with nine colleagues, and not his preliminary expedition with forty

¹ Aristophanes of Byzantium, in his argument to the Play, p. 244. Gaisf. Strabo, xiv. p. 446. Suidas, v. Μέλιτος. Athen. XIII. p. 603, f. Schol. Arist. Pax. v. 696. Cic. Offic. I. 40. § 144. Plut. Pericl. c. VIII. Plin. H. N. xxxvii. 2. Val. Max. IV. 3.

galleys², and as that great war continued for about nine months, from the summer of 440 to the spring of 439, it seems more than probable that Sophocles was elected to the prætorship at the annual *Archæresia* in Thargelion, the eleventh Attic month³, when the popularity he had acquired by his Drama was fresh and efficacious. Of the performances of Sophocles in this war, we know only that he was one of the officers in command of the squadron which was sent to bring up reinforcements from Lesbos and Chios⁴.

§ 2. To the reader of the *Antigone*, the date of the play, thus established, is chiefly interesting, from the light which this synchronism throws upon the general tone of the drama itself. At this time, the influence of Pericles was paramount⁵, and while those who were ambitious of public employment would be most likely to attain their object by judiciously paying court to the great statesman, he could not but be sensible of the importance of securing the aid of the most experienced and popular dramatist of the day. As Æschylus some years before had pleaded from the tragic stage for the views of Aristides⁶, Sophocles, we may be sure, did not neglect the opportunities which his art afforded of recommending, by indirect but circumstantial panegyric, the counter policy of his friend Pericles. To what extent he had previously done this, we have no means of judging :

² See Thirlwall, *Hist. of Greece*, Vol. III. p. 48, sqq., and Wex, *Prolegom.* c. I.

³ Petersen, in the *Zeitschrift f. d. Alterthumswissenschaft*, 1846, No. 75. p. 595.

⁴ Athenæus, XIII., p. 603, r.

⁵ See Thirlwall, III. p. 47.

⁶ Müller, *Eumeniden*, § 38, p. 120.

for although he was 55 years old when he produced the *Antigone*, it is the earliest of his extant tragedies⁷. But there can be little difficulty in recognizing his advocacy of Pericles and his authority in many passages of this play. The sentiments put into the mouth of Kreon (vv. 178, sqq.) are less suited to a tyrant, than to the leader of a free state, and were probably an echo of much that had fallen from the lips of Pericles. The lecture on obedience to constituted authority, and its connexion with martial discipline (vv. 663, sqq.), seems to me to have a direct and obvious reference to the position occupied by Pericles at this particular time. The frequentative construction, in v. 657⁸, would not be applicable to the case of any but an elective ruler; and though the despot speaks out in the following line, the hyperbole is all in favour of the general rule respecting military discipline. But perhaps the most distinct personal reference to Pericles is that in v. 352 sqq., where he speaks of man's self-taught attainments as consisting in eloquence, Anaxagorean philosophy, and statesmanship,—the three most prominent characteristics of the statesman in question—where he dwells on the architecture which Pericles so largely patronized, and where he draws a contrast between the exaltation (v. 368, *ὑψίπολις*) of Pericles, which was due to his popular measures, and the recent ostracism (v. 369, *ἀπόλις*) of his rival Thucydides, the son of Melesias, who had taken up the Laco-

⁷ Müller, *Hist. of Lit. of Greece*, I. p. 338.

⁸ δᾶλ' ὅν πόλις στήσει, τοῦδε χρὴ κλύειν
καὶ συμπρὰ, καὶ δίκαια, καὶ τάγαντια.

"No! when a city constitutes a chief,
It well befitteth all men to obey
His great or small, just or unjust, behests."

nian policy of Kimon⁹. That Sophocles afterwards, like most of the literary or middle-class party at Athens¹⁰, joined the enemies of the old Athenian constitution, and was actually one of the *Probuli*, or committee of safety, who paved the way for the downfall of democracy at the close of the Peloponnesian war¹¹, is well known: but this need not prevent us from believing that he was attached to the popular party, and opposed to the aristocratizing faction, in the glorious days of Pericles. Great changes took place in the views of cultivated Athenians, in the interval between the years 445 and 413. To trace the various steps of this change from Sophocles and Pericles through Euripides and Tharamenes to Plato and Xenophon, would be to write the political history of Athens during the Peloponnesian war. It is sufficient to state here that the change did take place, and that the easy-minded Sophocles, who voted for the abolition of a popular constitution when there was only in his judgment a choice of evils¹², went hand-in-hand with Pericles in his great plans for the subversion of the anti-popular government of Samos, and in all his schemes of domestic policy. The intercourse, which is said to have passed between Sophocles and the historian Herodotus, may be taken as an additional illustration of the liberal opinions of the former.

⁹ Thirlwall, III. p. 44.

¹⁰ This view I put forth some years ago, in the continuation of Müller's *Hist. Lit. Gr.*, Vol. II. p. 127, and have since repeated it in an eminent London Review.

¹¹ Thucyd. VIII. 1. Arist. *Rhet.* III. 18. *Pol.* VI. 5, 10. Thucyd. VIII. 67.

¹² Arist. *Rhet.* III. 18: οὐ γὰρ ἦν δῆλα βελτίω.

As I have elsewhere shown¹³, Herodotus was not only an admirer of Athens as administered by Pericles, but also a frequent visiter of the city, and, after the conquest of Samos, where he resided, a *metœcus* or foreign resident there, or in Lampon's Athenian colony at Thurii. That the *metœci* were generally friends of the democracy, is clear from the part which they took in the reaction under Thrasybulus; and Lysias, who was a fellow-colonist with Herodotus, was particularly remarkable for the strength of his popular predilections¹⁴. The whole character of Herodotus favours the supposition that he was one of the popular party at Samos, in support of whom the expedition of Pericles was originally undertaken; and as Sophocles composed a lyric poem for him at this very time, he must either have joined the Athenian camp during the siege, or have left Samos for Athens before the war broke out. There is good reason for the inference, that Herodotus wrote his third book when the *Antigone* was fresh in his recollection¹⁵.

§ 3. On the general design and leading ideas of this Play, it is quite unnecessary to enlarge. Every reader must see that it is the poet's object to represent, in their antagonism, the duty of obedience to the constituted authority in a state, and the duty of carrying out the laws of religious and family piety. Kreon, as a ruler, forbids the burial of Polyneikes, who had brought the Argive host against his native city. Antigone feels herself bound, as a sister, to pay the neces-

¹³ *Transactions of the Philological Society*, Vol. i. No. 15.

¹⁴ *Vit. X. Oratorum*, p. 835.

¹⁵ *Transactions of the Philological Society*, i. p. 164.

sary funeral honours to his corpse. Thus far their counter resolutions admit of reciprocal justification. Kreon's resolve to make a marked distinction between his treatment of Eteokles, who died valiantly fighting on behalf of Thebes, and of Polyneikes, who had brought fire and sword against that city, would be approved by many among the Athenian spectators, who recollect the attempt of Hippias some 50 years before the performance of this play. But while the pre-eminent funeral honours (see on v. 24) which he paid to Eteokles, were not only justifiable, but praiseworthy, the laws of religion did not sanction his treatment of Polyneikes; and to Antigone, as a sister, it appeared not only a contempt of the laws of heaven, but a special insult to herself (v. 31). Accordingly, when she is detected in her attempt to undo the King's ordinance, she is not content with merely pleading the duties of religion, but addresses the King with a contemptuous bitterness, which excites his furious indignation, and leads him to add to the impiety of refusing interment to a corpse, the still greater abomination of burying a living soul. Death by stoning was the punishment originally set forth in the proclamation forbidding the sepulture of Polyneikes (v. 36). The fear of a conspiracy among the citizens first exasperates the tyrant, and leads him to form plans of aggravated vengeance; and, when at last he is bearded by his excited kinswoman, he loses all self-control, and dooms to an unnatural death the child of his sister, and the bride of his son. Antigone meets with a fate, which, but for her ungovernable rage, might have been averted; and Kreon's cruel and contemptuous viola-

tion of all that Greece held holy, is visited by the worst of family visitations—the suicidal deaths of his wife and only son. The double *ἀφροσύνη* of Kreon and Antigone worked their double ruin; but the impiety and boasting words of the former brought upon him an additional chastisement, as the Chorus distinctly tells us in its march from the orchestra, at the close of the play.

§ 4. Before entering on an analysis of the plot which gives a theatrical developement to these ideas, it may be advisable to say a few words about the *dramatis personæ*, and Chorus, and about the time and place of the action.

The characters who appear on the stage, are Antigone and Ismene, the two surviving offspring of the ill-fated marriage of Oedipus and his mother Jocasta; their uncle Kreon, who after having previously exercised an authority almost regal¹⁶, had, on the death of his nephew Eteokles, been invested with the absolute sovrainty of Thebes; his son, Hæmon, who was betrothed to his cousin Antigone; the queen, Eurydike; Teiresias, the blind prophet; one of the sentinels appointed to watch the body of Polyneikes; one of the King's immediate attendants, who is an eye-witness of the suicide of the young prince; and lastly, a servant of the palace, who makes known the closing catastrophe of the Queen. As, according to the rules of the Greek drama, only three of these personages could appear on the stage at

¹⁶ It appears from the end of the *Oedipus Tyrannus*, and from the part which Kreon plays in the *Oedipus Coloneus*, that after the catastrophe of Oedipus and Jocasta, the government of Thebes was, according to the legend, mainly in the hands of Kreon.

one time, and as, consequently, only three actors were provided, it may be useful to inquire how these parts were distributed among them. The first actor or *protagonist*, as he was called, always undertook those characters in which the interest of the play chiefly centered; and as the actions and sufferings of this person generally took place off the stage, the same actor was enabled to perform the part of the messenger, whose business it was, by a vivid narrative (*facundia præsens*)¹⁷, to fill up those important details in the action of the piece, which the taste of the day pronounced unfit for the eyes of the audience. As these narratives, which originally constituted the whole epic element of the Greek lyrical drama, were to the last of great importance, it was necessary that they should be intrusted to a first-rate performer, and we are told that some of the best actors especially prided themselves on the manner in which they delivered the long speeches of the messengers¹⁸. There can be little doubt, then, that the *protagonist* in this play undertook the parts of Antigone, and of the attendant who describes the death of Hæmon. The character which stands second in importance, is undoubtedly that of Kreon. Now we learn from Demosthenes¹⁹, that Eschines, who did not aspire to a higher rank than that of tri-

¹⁷ Horat. *Ars Poetica*, 184.

¹⁸ *Proverbia e codice Coisliniano*, 124: ήν γὰρ Νικόστρατος ὑποκριτὴς τραγικὸς ἀριστος, καὶ μάλιστα ἐν ταῖς τῶν ἀγγέλων ἔξαγγελίαις.

¹⁹ Demosth. *De Corone*, p. 288, § 180: Κρεσφόντην ἡ Κρέοντα ἡ δυὲν Κολύττῳ ποτὲ Οἰνόμαον κακὸς κακῷς ὑποκρινόμενος ἐπετρίψας. *Defaled Legat.* p. 428. § 274: ἵστε γὰρ δίπον τοῦθ, ὅτι ἐν ἀπασι τοῖς δράμασι τοῖς τραγικοῖς ἔξαρτετόν ἔστιν ὥσπερ γέρας τοῖς τριταγωνισταῖς τὸ τοὺς τυράννους καὶ τοὺς τὰ σκῆπτρα ἔχοντας εἰσιέναι. ταῦτα τοίνυν ἐν τῷ δράματι τούτῳ σκέψασθε δὲ Κρέων Αἰσχίνης οὐα λέγων πεποίηται τῷ παιητῇ. κ. τ. λ.

tagonist, had to perform, among other similar parts, that of Kreon in the *Antigone*. But even though we make no allowance for the rhetorical exaggerations of the orator, it does not at all follow from this, that the part of Kreon in the *Antigone* was performed by the third actor, at the original representation of the play²⁰. Considering the importance of the character, the length of the part, and the special impression which the poet intended to produce by the speeches assigned to the Theban King²¹, I should not hesitate to assign it to the second actor; while the flimsy part of Ismene, the semi-grotesque character of the Sentinel, and the few words allotted to Eurydike and the Exangelus, might very well be intrusted to the tritagonist. This will leave to the main tragic actor,—besides the chief part, Antigone,—the interesting character of Hæmon, the solemn speeches of Teiresias, and the description of the catastrophe by the attendant of Kreon. The changes of masks and dresses, which this arrangement would involve, would be simpler than in any other distribution of the parts, and there would be little interruption to the unity of tone, which the different actors would respectively maintain. Thus the similarity between the male and female costume on the Athenian stage, would enable the actor to pass from Antigone to Hæmon, by merely changing his mask and upper robe, and by girding on

²⁰ That the practice mentioned by Demosthenes could not have been universal in the time of Sophocles, is obvious; for the best actor must have undertaken the part of *Oedipus Tyrannus*, of *Agamemnon*, &c.: see Lucian, *Necyomant.* 16. *Apol.* 5.

²¹ It may be added, that by assigning a *Kommos* to Kreon as well as to Antigone, the poet has placed him in a very advanced position of tragic interest.

a sword, which, as the catastrophe tells us, he must have worn.

§ 5. The Chorus, consisting, as was generally the case in the time of Sophocles²², of *fifteen* persons, represents the privy council of aged Theban nobles, who have been especially summoned to receive the King's instructions, and to carry them into effect. Although the real leaders of the old dithyrambic Chorus were now represented by the actors on the stage²³, the *coryphæus*, or choir-leader, still performed their functions. He marshalled the Chorus; he recited the anapæstic systems, which regulated their entrance to the orchestra, and announced the appearance of new characters on the logeium; and he carried on those colloquies with the latter, which assisted in the developement of the leading ideas of the drama, and explained to the audience the tendencies of the plot. "You are a good Chorus, my lord," says Ophelia to Hamlet²⁴; and, in Shakspere's time, the *coryphæus* would have been a sort of showman to eke out, with direct information, the imperfect developements of the stage. But the Chorus of Sophocles had a higher part to perform, and one which was especially important in the tragedy before us. And

²² Schol. *Arist. Equ.* 586: δὲ τραγικὸς χορὸς οὐ. J. Poll. iv. § 108: πεντεκαιδέκα γὰρ ἡσαν δὲ χορός. cf. *Vita Sophoclis*, and Müller *Eumeniden*, § 1. p. 71: who, however, seems to think that the Chorus might have consisted of twelve only in this play. Ibid. § 10. p. 79.

²³ See *Dictionary of Greek and Roman Antiquities*, art. *Chorus*; p. 226. c. 2.

²⁴ Act III. sc. 2. The common reading is, "You are as good as a Chorus." The allusion, as Hamlet's answer shows, is to the man who explained the motions of the puppets in a pulcinello show, or to the sort of Chorus which appears in *Henry V.* and *Pericles*.

here I may remark on the happy selection which the poet has made, in choosing the Senators of Thebes as the vehicles of his by-play. As the religious element in the Greek drama was never forgotten, and was always most strongly marked in the choral portion of the drama, we may readily understand how a body of aged counsellors, tremblingly alive to their own safety, and constitutionally anxious for the maintenance of existing authority, but obliged, as a Chorus, to assert the duties of religion, would minister to the illustration of the antagonism between divine and human ordinances, on which the plot is made to depend. While they admire and applaud the sentiments of Kreon (v. 673), and have certainly no wish to incur the penalty of death by violating his decree (v. 220), and while they are shocked by the stern and stubborn temper of Antigone (v. 469), they timidly suggest whether the burial of Polyneikes may not have been effected by divine intervention (v. 278); they recognize the merits, while they censure the frowardness of the heroine; they are horrified by their discovery that love has triumphed over filial duty in the case of Hæmon, and yet they second his arguments on behalf of Antigone; they embrace with eagerness the King's proposal to obey Teiresias, and exult religiously in the hope that all the mischief will be averted; when the catastrophe has taken place, they are not slow to point out to Kreon that he, as well as Antigone, has rue'd his own errors; and they conclude the Play with a wise saw or two on the importance of self-control and religious reverence. They thus fulfil all the functions of their dramatic position; as representing the citizens

of Thebes, they are the advocates of loyalty and obedience; as a Tragic Chorus, they must not abstain from censuring whatever verges on want of respect for religion: "If such practices," says the Chorus in the *Oedipus Tyrannus*, "are held in honour, what need is there for me to play the Chorus²⁵?"

§ 6. The action is supposed to commence at day-break, after the night which witnessed the precipitate retreat of the Argive host from the gates of Thebes. Ismene speaks of the night as scarcely past (v. 16); the Chorus on entering greet the rising sun (v. 100); it was the *first* day-watch (v. 253) who discovered the attempt to perform funeral honours to the body of Polyneikes. The events on which the action depends, had, therefore, taken place very recently. There is a minute accuracy and consistency in regard to these antecedent events, which may convince us that Sophocles had in his mind a very distinct picture of the mythical transactions from which he has derived his plot. For example, although Antigone had borne a part in the sepulture of Eteokles (v. 875), the *ως λέγουσι* of v. 23 shows that she had but just learnt the intention of Kreon to pay him posthumous honours; his funeral, therefore, must be conceived as having been celebrated only a short time before. It appears, however, from v. 410, that the corpse of Polyneikes was becoming putrescent. The duel therefore of the brothers, and their mutual fratricide, must have taken place at least a day or two before the retreat of the invading army. Plato says that the

²⁵ vv. 805, 6. εἰ γὰρ αἱ τοιαῖδε πράξεις τίμιαι, τί δὲ με χορεύειν;

body of a healthy man will escape corruption for a considerable time after death in the climate of Greece²⁶, and even in Palestine four days might pass, after death by disease, without decomposition²⁷. Taking the play and Apollodorus together²⁸, we may infer that Sophocles conceived the following order of events²⁹. The first day's battle commenced without the gates, near the Ismenian hill, and after a hard fight, the Thebans were driven back to their walls. On the second day, the Argives attacked the gates, and Kapaneus had almost established himself on the rampart, when Jupiter struck him down with lightning from the top of his scaling ladder. Upon this, the Argives were seized with a panic, and retired from their immediate attack upon the town. The Thebans again sallied forth, and another pitched battle took place with varying success, till at last, at the request of both armies³⁰, the two brothers agreed to settle the matter by a single combat. There can be little doubt that, according to the Epos which Sophocles followed, this agreement was preceded, as in

²⁶ *Phædo*, p. 80, c: τὸ σῶμα—έπιεικῶς συχνὸν ἐπιμένει χρόνον, ἔαν μέν τις καὶ χαρέντως ἔχων τὸ σῶμα τελευτῆση καὶ ἐν τοιαύτῃ ὥρᾳ καὶ πάντι μᾶλα.

²⁷ St. John xi. 39: ηδη δέει, τετάρτους γάρ ἐστι, where see the Commentators.

²⁸ Böckh thinks (*Abb.* I. p. 146) that Sophocles derived his materials from the Cyclical Thebais, or from an *Œdipodia*, and that Apollodorus borrowed from the same source.

²⁹ The English reader will find in Mr. Grote's *History of Greece*, (I. p. 366, sqq.) an account of the Sieges of Thebes, in which all the authorities have been consulted. I have, naturally, made rather more use, than he has, of the present play.

³⁰ Apollod. III. 6. § 8, 1: ὡς δὲ ἀπώλλυντο πολλοί, δόξαν ἐκατέροις τοῖς στρατεύμασι, Ἐγεολῆς καὶ Πολυνείκης περὶ τῆς βασιλείας μονομάχοντι καὶ κτείνοντι ἀλλήλους.

the third book of the *Iliad*, by a solemn truce between the armies, and that after the undecided, because mutually fatal, duel between the two brothers, the war broke out afresh: for Sophocles speaks (v. 150) not of a single war, but of “the wars,” which had just terminated. For these proceedings, we may assign a third day at least. The fourth day probably comprised the feats of the sons of Astacus³¹. And we may suppose that on the fifth day, after a fierce battle, which lasted till nightfall, the effects of the self-sacrifice of Megareus or Menœkeus, the son of Kreon, were felt by the Argives, who fled away in panic terror, preceded by the πρόδρομος ἵπποτας, Adrastus, who was saved by the swiftness of his horse Arion³², and followed by the avenging spear of Periclymenus³³. According to this computation, the drama begins on the sixth day after the arrival of the Argive army, and three days after the death of the two brothers. Kreon, who had exercised previously the power delegated to him by Eteokles³⁴, became, on the defeat of the enemy, absolute monarch of Thebes. The poet places his saving the state, by means of the sacrifice of his son, in immediate connexion with his ele-

³¹ We may assume in the old Epos a book called the 'Αστακιδῶν ἀριστεῖα, just as it appears from this play that the preceding day's battle may have been described in a book with the title 'Ετεοκλεόντος ἀριστεῖα.

³² Apollod. III. 6. § 8. 7. "Ἀδραστον δὲ μόνον ἵππος διέσωσεν Ἀρείων. So the Cyclic Thebais, apud Paus. VIII. 25. § 9: εἴματα λυγρὰ φέρων, σὺν Ἀρείου κνανοχαίτη. This flight is alluded to in the *Parodos* of the play, where the φυγάδα πρόδρομον δέντροφ χαλίνῳ (108, 9) must refer to a man on horseback riding before the van: see Aeschyl. Sept. c. *Theb.* 80: ρέει πολὺς ὠδε λεώς πρόδρομος ἵπποτας.

³³ Apollod. III. 6, § 8, 6: Ἐμφιαράψ δὲ φεύγοντι παρὰ ποταμὸν Ἰσμηνόν, πρὶν ὑπὸ Περικλυμένου τὰ νῶτα τρωθῆ, κ. τ. λ.

³⁴ Eurip. *Phæn.* 1602: ἀρχὰς τῆσδε γῆς ἔδωκέ μοι Ἐτεοκλέης.

vation to the throne³⁵. And it is clear that this had only just taken place³⁶. I should conclude, therefore, in spite of Apollodorus³⁷, that the devotion of Megareus manifested itself on the day which preceded the action of the piece, and thus the aggravation of the Queen's distress would be all the more pressing. It will be remarked by the reader of this play, that it was mid-day when Antigone was seized by the sentinels (v. 413), so that time is supposed to travel more rapidly than the mere performance required.

§ 7. The scene represents the open space in front of the royal palace at Thebes: and the proscenium exhibits the outer wall of that building, probably adorned with the trophies of six Argive warriors. The centre door led to the apartments of Kreon himself; the left-hand door to that of the women, and that on the right to the men's apartments. On the *periaktos*, or changing scene, to the left, was exhibited the city of Thebes, the locality of Dirke, &c.; and as this was on the Eastern side of the Theatre at Athens, the allusion to the quarter of the rising sun, in v. 105, might have greater propriety for the spectator, than a description more

³⁵ *Antig.* 1128, 9, compared with 1026.

³⁶ *Antig.* 156, sqq.

³⁷ Apollod. III. 6, § 7, 8. It will be observed that Apollodorus calls the young prince who slew himself *Menækeus*, the name which Sophocles gives to the father of Kreon. I cannot help thinking that, according to one legend, his name must have been Αἰτοφόνος. The fathers of the two leaders of the ambush which awaited Tydeus on his return to the Argive camp were Hæmon and Autophonus, *Il.* iv. 394, 395. Now Hæmon was the brother of Megareus, and every one knows the connexion between legendary brotherhood and dualisms of this kind.

geographically correct would have had³⁸. On the right hand *periaktos* was depicted a tract of up-land³⁹—skirted at the foot by olive-plantations⁴⁰—which represented the scene of the dead body's exposure—perhaps the lower slopes of the Ismenian hill, where the Argives had pitched their camp, and at the foot of which the battles took place. With the exception of the *ekkyklēma* in v. 1259, there is no change of scene in this Play.

§ 8. The *Antigone* is remarkable for the regularity of its structure, and presents a good example of all the usual subdivisions and component parts of a Greek Tragedy. It has a *Prologos* of two actors, a *Parodos*, four *Stasima*, an *Emmeleia* or solemn tragic dance, two *Kommi*, five *Episodia*, i. e. interludes or acts, and an *Ewodos*, in which all three of the actors appear. There are some tragedies in which there are no *Kommi* or *Emmeleia*; the other parts, as Aristotle tells us, are common to all tragedies⁴¹.

Scholars have found some difficulty in discriminating the *Parodos* and the *Stasimon*. Aristotle's definition is: "The *Parodos* is the first speech of the whole Chorus; the *Stasimon* is a song of the Chorus which is without any anapæst or trochee; and the *Kommos* is a lamentation, in which the Chorus and actors take part together"⁴²."

³⁸ See however the note on the passage.

³⁹ v. 409 compared with 1078 and 1163.

⁴⁰ Cf. 418 with 1168, and the note on the latter passage. Also see Arnold on Thueyd. II. 75.

⁴¹ Aristot. *Poet.* 12. I have given below my reasons for thinking that some tragedies were, strictly speaking, without a regular *Parodos*.

⁴² Ibid, § 7: *χορικοῦ δὲ πάροδος μὲν ἡ πρώτη λέξις ὅλου χοροῦ, στάσιμον δὲ μέλος χοροῦ τὸ ἄνευ ἀναπαίστου καὶ τροχαίου, κομμὸς δὲ θρῆνος κοινὸς χοροῦ καὶ ἀπὸ σκηνῆς.*

This definition, though doubtless true as far as it goes, does not sufficiently describe the differences to a modern reader. Without discussing at length the opinions of former writers⁴³, I will simply state the case as it appears to me. The *stasimon*, as its name denotes, is an ode sung by the Chorus *standing* at its proper place—on the *thymelē* or stage representing the altar of Bacchus in the centre of the orchestra—and unaccompanied by any motion beyond cheironomic gesticulation. The absence of anapæsts and trochees⁴⁴, which are the metrical accompaniments of *motion*, distinguishes the *stasimon* from the *parodos*; the absence of any interchange of words with the actors distinguishes the *stasimon* from the *kommos*. With regard to the *parodos*, the statement that it is the first song of the whole Chorus, though it implies, does not convey, the full explanation of the facts. The name itself suggests the most accurate description of this ode. When the Chorus was formally drawn up in the orchestra, it represented the assemblage of worshippers banded together in the *χορός*, or public place of the city, from which it derived at once its functions and its name⁴⁵. Now the wings of the

⁴³ Hermann *El. Doctr. Metr.* III. 22. K. O. Müller, *Eumeniden*, § 16. p. 88, note, and in *Rhein. Museum* for 1837. pp. 348 sqq., 360 sqq. Böckh, *Antigone*, pp. 179, 281.

⁴⁴ It is scarcely necessary to add, that Aristotle, in excluding from the *Stasimon* the anapæst and the trochee, is not speaking of single feet, but of systems.

⁴⁵ See *Theatre of the Greeks*, p. 7, (note) ed. 4; *New Cratylus*, p. 301, where I have quoted Æschyl. *Suppl.* 976: *λαῶν ἐν χωρῷ τάσσεσθε*, as confirming the connexion of *χορός* with *χῶρος*. Mr. Paley (*ad loc.*) expresses his surprise, and proposes to construe *λαῶν* with *βάξει*. This is not the place for any discussion on the subject;

dromos or *iter*, by which the Chorus entered the orchestra, were called *πάροδοι*, and it would be quite in accordance with analogy if we supposed that the *πάροδος* was, what the name denotes, a song of the *χορὸς ἐν παρόδῳ*, i.e. of the choreutæ in the act of passing along the *δρόμος* to the *θυμελή*. Accordingly, this is the definition given by the Scholiast on Euripides⁴⁶: “the *parodos* is a song of the Chorus when it is moving, being sung at the time of its entrance.” It will be observed that there is not, strictly speaking, a *parodos* in every Play. Confining ourselves to Sophocles, I should say that in the *Oedipus Tyrannus* the Chorus is already grouped on the *thymele* when the Play begins, and that the first Chorus is a *stasimon*, as is pretty clearly indicated by the address of the Priest of Jupiter, which precedes it:

“My children, let us take our stand: we came
Hither but to obtain what he has promised⁴⁷.”

In the *Oedipus Coloneus* and *Philoctetes*, the Chorus first appears on the stage, and unless the ode at v. 668 in the former, is to be considered as a *parodos* (which I much doubt), there is no entrance-song for the Chorus in either Play. The first ode in the *Trachiniae* (v. 205

but I will refer Mr. Paley to Müller, *Hist. Gr. Lit.* I. p. 297: “The opposition of the Chorus and the scenic actors is generally that of the *λαοὶ* and *ἀναπτεῖς*.” And I will remind him that the Chorus had been disarranged in the orchestra by the violence of the Egyptian herald, and that the anapæsts recited by them and the king are the proper measure for the evolution by which they would resume their places on the thymele. For the thymele, as the dancing-stage of the Chorus, see *Jahrb. f. Phil. u Pädag.* Vol. LI. p. 3—22.

⁴⁶ *Ad Phoeniss.* 210: *πάροδος δέ ἐστιν φόδη χοροῦ βαδίζοντος, ἀδομένη ἄμα τῇ ἑσόδῳ.*

⁴⁷ v. 147: **Ω παιᾶς ιστώμεσθα· τῶνδε γαρ χάριν
Καὶ δεύρ' ἔβημεν ὡν ὅδ' ἐξαγγέλλεται.*

sqq.) is neither a *stasimon* nor a *parodos*, but, as the Scholiast tells us, a little dancing-song to express the joy of the attendants of Deianeira⁴⁸. But we may plainly recognize the *parodos* in the Play before us. The Chorus, entering by the left hand πάροδος, files away to the *thymelē* in three parties of five each. After the first address to the Sun, which is sung in the πάροδος by the Chorus at large, the coryphæus leads the first four to the north side of the *thymelē*, chanting the anapæstic march-tune, v. 110—116. Then, the antistrophe having been sung by the whole Chorus, the coryphæus, now stationed on the *thymelē*, with two of his own στίχοι on either side, marches the next five of the choreutæ to their place, immediately to the south of his own στίχοι, by chanting the second anapæstic march, v. 127—133. The second strophe follows, sung as before: and the coryphæus then completes his Chorus by making the remaining five choreutæ march to the south of the second rank, while he chants the third set of anapæsts, v. 141—147. With the whole Chorus thus drawn up, in three στίχοι of five each facing the stage, the second antistrophe is sung; and then the coryphæus introduces Kreon to the audience with the closing system of anapæsts (v. 155, sqq.); and the same rhythm accompanies the subsequent entrances of Antigone, Ismene, and Hæmon; and also the final departure of Kreon at the end of the play. In the *Ajax* of Sophocles, the *parodos* commences with a system of anapæsts recited by the coryphæus; and the same is the case in the *Supplices*, *Persæ*, and *Agamemnon* of Æschylus. But in the *Electra*

⁴⁸ τὸ γὰρ μελύθριον οὐκ ἔστι στάσιμον, ἀλλ’ ὑπὸ τῆς ἡδονῆς δρχοῦνται.

of Sophocles, the heroine herself plays the part of leader to the Chorus; and, conversely, Tecmessa, in the *Ajax*, follows up the *parodos* with an anapæstic dialogue *ἀπὸ σκηνῆς*.

§ 9. The following may suffice as an analysis of the plot or action.

I. Πρόλογος.—Just before sun-rise, Antigone, to escape being overheard in the apartments of the women, leads forth her sister Ismene into the open space before the palace, and communicates to her Kreon's decree, forbidding the sepulture of Polyneikes, and her own resolve to violate it. Ismene vainly endeavours to dissuade her, and is greeted in return with indignant reproaches. They part: Ismene returns by the left-hand door into the women's apartments, and Antigone descends by the right-hand steps into the orchestra, in order to visit the spot, delineated on the right hand *periaktos*, where the body lay. The reader must fancy the actors dressed in sweeping under-garments of black, fringed with gold, and in upper robes of pale green, or bright yellow⁴⁹. Their masks would be expressive of the highest female beauty, and would be surmounted by the glittering frontlet which marked the woman of exalted rank⁵⁰. Antigone carries in her hand the *prochus*, or pitcher with which she poured forth the triple libations around the dead body. She wears, also, the long linen girdle crossing over her bosom, and passing

⁴⁹ *J. Poll.* IV. § 118: *τῆς δὲ ἐν συμφορᾷ, δὲ μὲν συρτὸς μέλας, τὸ δὲ ἐπίβλημα γλαυκὸν ἢ μῆλινον.*

⁵⁰ Whence the epithet *λιπαράμπυξ*.

round her waist, with which she afterward destroyed herself⁵¹.

II. Πάροδος.—The choreutæ enter the orchestra by the lower entrance to the left, and file away to the *thy-me*, as described in the previous section. They briefly describe the siege of Thebes, and the defeat of the Argive host, and express their joy and thankfulness to the gods. It may be necessary to remark, for the information of some readers, that the choreutæ, who were much nearer to the audience than the actors on the *logeium*, were not exaggerated in stature or size by high soles or padding, but, in the case before us, appeared as old men of the upper class, deckt out in Bacchic costume of the most brilliant and expensive description⁵².

III. Ἐπεισόδιον πρῶτον.—Kreon comes forth from the centre door of the Proscenium with a retinue of attendants. He wears his crown, and royal robes, and bears in his right hand the long sceptre, which is seen in ancient works of art⁵³. He alludes to his throne in

⁵¹ See note on Pind. *O.* vi. 31. For the figure of Antigone in the frontispiece I must be held responsible. It was reduced by the artist from a sketch, which I had composed after the best authorities. Although it is designed to exhibit Polus as he might be supposed to appear when masked for this character, I have ventured to make a few departures from the ungainly stiffness of the tragic attire. For instance, I have avoided all exaggeration in the mask, and have substituted the thick-soled sandal for the clumsy cothurnus. The prochus is borne by a figure in a tragic scene, found at Pompeii. M. Bocage, in arranging the *mise en scène* for the French version of this tragedy, introduces Antigone with a full-sized amphora on her shoulder!

⁵² See, for example, Demosth. *c. Mid.* pp. 519, 520, 531; and Antiphanes *apud Athen.* III. p. 103, f :

ἢ χορηγὸς αἰρεθεὶς,

ἱμάτια χρυσᾶ παρασχὼν τῷ χορῷ.

⁵³ I am disposed to think that the word *κράτη* in ver. 173 is an SOPH. ANT.

173, and probably took his seat upon it. Addressing the Chorus, he states the reasons which induced him to forbid the burial of Polyneikes under the penalty of death, and while he invites them to sanction his enactment by giving no countenance to the disobedient, he informs them that he has already posted a watch over the dead body. In the mean time, Antigone has, at day-break, performed the necessary rites, and has then concealed herself in the olive-grove hard by, in order to watch the proceedings of the sentinels. One of them now makes his appearance to inform Kreon of what had been done, the first day-watch having speedily discovered the attentions which had been paid to the corpse. This watchman, or sentinel, who, of course, approaches from the right, probably wore the *χλαῖνα οὐλη*, or outer cloak of thick piled wool⁵⁴, and the Boeotian fir-cone hat⁵⁵; he would bear on his left arm the Boeotian shield, with indentations for the lance⁵⁶; and in his right hand some sort of spear. The reader will observe that Sophocles has used this character much in the same way as Shakspere employs his clowns—by way of contrast to the elevated and tragic tone of the drama. The Sentinel is, in the lowest sense of the term, *φαινλος*, or “vulgar-minded⁵⁷. ” Antigone, as naturally *ἐσθλή*, is willing to

allusion to the sceptre in his hand, which was the emblem of his power, and which is so constantly mentioned in connexion with the throne; cf. *Æd. Col.* 426: *δε νῦν σκῆπτρα καὶ θρόνους ἔχει.* 450: *θρόνους καὶ σκῆπτρα κραίνει.* 1356: *σκῆπτρα καὶ θρόνους ἔχων.* *Pind. P. iv.* 152: *καὶ σκῆπτρον μόναρχον, καὶ θρόνος, φέπτε Κρ. ἐγκαθίζων ἵπποτας εὖθυνε λαοῖς δίκας.*

⁵⁴ That it was necessary for watchmen, &c. to have such a cloak, is clear from Hom. *Od. xiv.* 478, sqq.

⁵⁵ Theophrast. *Hist. Pl.* III. 9.

⁵⁶ Müller, *Ancient Art and its remains*, p. 352. Engl. Tr.

⁵⁷ For this term, as the regular opposite to *καλὸς κάγαθος*, see

brave all danger in the performance of her duty; but this man openly avows his selfish timidity, and does not face any danger, except as the best means of escaping something worse. At the same time, he has all the shrewdness of the *ἀγορά*, and can chop logic with his betters. The sausage-seller, in the *Knights* of Aristophanes, is a broader and coarser sketch of the same sort of person ; and doubtless there were many of a similar kind among the audience who witnessed the first performance of this Play. On hearing this man's tale, the *coryphæus*, who, in his function of Chorus, is bound to maintain the religious view of the matter, suggests the thought, that the funeral honours paid to Polyneikes may have been due to supernatural agency. Kreon is greatly exasperated by this suggestion, which he considers the height of folly : he attributes the deed to the watchmen, who, he thinks, have been bribed by a party among the citizens unfavourable to his authority : and he returns to his palace uttering the direst threats against the Sentinel, if he does not forthwith produce the offender.

IV. Στάσιμον πρῶτον.—The Chorus sings of the wit and the works of man, and greets the approach of Antigone with anapæsts expressive of their extreme surprise at recognizing in her the audacious culprit.

V. Ἐπεισόδιον δεύτερον.—Kreon, coming forth by chance from the palace, finds Antigone before the door,

Æsch. in *Ctes.* p. 65. Thucyd. vi. 18. Eurip. *Bacch.* 431. Plato, *Resp.* iv. p. 431, c. I have allowed the *ἀγοραῖα φανδότης* of the first speech delivered by the Sentinel to appear in prose, with a mere *souffçon* of Tragic rhythm in the cadences.

and learns from the Sentinel, that, while the watchmen were blinded by a cloud of dust, she had returned from her concealment, and was caught by them in the act of renewing the covering of dust, which they had removed from the corpse. She avows and justifies what she has done. Kreon threatens her with death, and sends for Ismene, whom he considers as implicated in the crime. Upon this ensues a scene between the two sisters, in which Ismene claims a share in the destined fate of her sister, who, however, indignantly repudiates her as a partner in the deed or its consequences. Kreon sends them back by the left-hand door, which led to the prison, as well as to the women's apartments, forcibly expressing the thought, that imprisonment was the proper lot of their sex. Kreon probably remains on the stage, seated on his royal throne.

VI. Στάσιμον δεύτερον.—The Chorus expresses, in somewhat oracular language, the belief in the inevitable transmission of ancestral misfortunes, and in the universal dominance among men of *ἄτη*, or the principle of mischief. Some anapæsts accompany the approach of Hæmon, from the left-hand *parascenia*, or the city, where he has overheard the sympathizing murmurs of the townsmen.

VII. Ἐπεισόδιον τρίτον.—The young Prince, who may be conceived as attired in a purple chlamys, and who would of course wear the sword with which he subsequently destroys himself, professes obedience to his father, but endeavours, by representing the opinions which he has heard generally expressed in the city, to

deter Kreon from carrying into execution the sentence of death which he had pronounced against Antigone. In the angry conversation which follows, Kreon loses all control over himself, and orders Antigone to be brought forth and slain on the spot before the eyes of Hæmon, to whom she is betrothed. Upon this the latter leaves the stage by the right, signifying that he will lay hands upon himself, if Antigone is put to death; and after his departure, Kreon, although he remits, on the suggestion of the Chorus, the punishment he had designed for Ismene, announces his intention of burying Antigone alive in one of his treasure-tombs, instead of submitting her to the public stoning announced in his proclamation. Upon this he returns to the palace.

VIII. *Στάσιμον τρίτον*.—The Chorus briefly discusses the power of love which can so triumph over the obligations of filial duty; and then, in sorrowful anapæsts, announces the return of Antigone, on her way to the living sepulchre..

IX. *'Επεισόδιον τέταρτον καὶ κομμὸς πρῶτος*.—Antigone from the stage bewails her imminent and unnatural death. The Chorus consoles her in anapæsts, and chides her in iambico-antispastic verse. Kreon comes forth, and, interrupting the *kommos*, bids the guards lead her away to the tomb-dungeon. Antigone, turning to the right, as though she had the scene of her imprisonment before her eyes, addresses her grave, and justifies the deed which has brought her to it. A few anapæsts are recited by Kreon, the Chorus, and Antigone, as she is led away by the right-hand *parasoenia*. Kreon takes

his seat on the throne, while the Chorus, looking after Antigone and still addressing her, sings the following ode.

X. Στάσιμον τέταρτον.—Although the Chorus has fully acknowledged the guilt of Antigone in disobeying the King's decree, it still maintains its functions as a vindicator of the religious rites to which she is a martyr; and in this stasimon selects three cases of persons confined in a similar way, in which there is a distinct reference to the hope of the Chorus, that she may be delivered, and to their sense of Kreon's impiety. Danaë was confined as Antigone was, but only to gain the greater glory. Lycurgus was similarly imprisoned, but he had impiously attacked religious rites. Kleopatra was cruelly and wickedly immured, but she was liberated and avenged. There is here a gradation. All the city acknowledged the glory of Antigone. The impiety of Kreon, like that of Lycurgus, and the cruel treatment of Antigone, like that of Kleopatra, must receive their acknowledgement also⁵⁸.

XI. Ἐπεισόδιον πέμπτον.—Teiresias, the blind prophet, led by a boy, and attired in the reticulated upper-garment which indicated his office⁵⁹, enters from the

⁵⁸ Bishop Thirlwall has not thought it necessary to remark that, according to the view which he has so ably developed in his *Essay on the Irony of Sophocles* (*Philol. Mus.* II. p. 483, sqq.) this stasimon indicates the critical position in the play. Kreon seated on his throne, proudly contemplating the full accomplishment of his mandates, is on the eve of learning the disastrous consequences to which they had led. He stands at this very moment ἐπὶ ξυροῦ τύχης, ver. 963, and is about to be thoroughly involved (ver. 1277) in a δύνη as inextricable as that which punished the impiety of Lycurgus.

⁵⁹ J. *Pollux*, IV. 116: ἀγρηνόν· τὸ δὲ ήν πλέγμα ἐξ ἑρίων δικτυώδες περὶ πᾶν τὸ σῶμα, δὲ Τειρεσίας ἐπεβάλλετο ἢ τις ἄλλος μάντις. “Mimum

left : for his augural throne was near the temple of Fortune in the city⁶⁰. The seer announces to Kreon the ill omens, which he has observed, and which he attributes to the King's double offence of keeping the dead unburied, and burying the living. Kreon insolently ascribes this warning to bribery ; and Teiresias thereupon declares the visitations which are about to come upon the royal house, and the vengeance of the neighbouring cities, which will be provoked by the pollution brought to their altars. On his departure, the King, terrified by his dreadful vaticinations, resolves to go in person, and to undo all he has done, by burning the corpse of Polyneikes and releasing Antigone. He leaves the stage by the right-hand *parascenia*, followed by a number of attendants, bearing axes to cut down wood for the funeral pile.

XII. Ὁρχηστικόν.—As the Senators move about on the thymele in a stately and solemn dance⁶¹, they implore Dionysus, the tutelary God of Thebes, to come from his favourite haunts in Phocis and Eubœa, and to

ἀγρηνῷ ejusmodi (nisi me forte fallit) indutum non agnovit Caylus *Recueil d'Antiquités*, t. III. tab. 76, p. 281, ubi Germani mastrucati effigiem arbitratur : similisque opinor exstat Hamilton *Vas. Græc.* ed. Neap. 1766, t. I. tab. 59, et alibi. Diversa tamen sententia de ἀγρηνῷ est Winckelmanni, *Hist. de l'art. Vers. Gall.* a. 1802, t. I. p. 522." Hase, in *Steph. Thes.* s. v.

⁶⁰ Pausan. ix. 16, 1.

⁶¹ That this pair of strophes is not a *stasimon*, but a dancing-song, has been shown by Böckh, *Antig.* p. 280, sqq. "This appears," says he, "partly from the contents and partly from the form. The Chorus hopes and wishes that Dionysus will come to their aid ; this imparts a sort of merriment, which expresses itself very suitably in a tragic *Εμελεία*; the Bacchic allusions also lead to movement, for Bacchanalian worship particularly favours the dance."

relieve his mother-city from the violent plague under which it is labouring.

XIII. *Ἐξόδος καὶ κομός δεύτερος*.—One of the King's attendants returns, axe in hand, from the right, and announces the occurrence of a dreadful disaster—the suicidal death of Hæmon. The Queen, Eurydike, who was coming forth to pray at the temple of Pallas, overhears this tale and faints away; but she soon recovers herself, and appearing on the stage (in her royal robe, with its purple stripe)⁶², calls upon the attendant to tell his story at length. The reader will perhaps recollect something very similar in the beautiful scene between Thecla and the Swedish officer⁶³. Thus urged, the attendant proceeds with his dismal narrative, and informs the Queen that, after burning the body of Polyneikes, the King and his retinue had proceeded to the vault in which Antigone was entombed, and there discovered her hanging by her girdle, while Hæmon was clinging to her body, in all the desperation of disappointed love. On Kreon's entering the tomb, and entreating his son to leave the scene of death, Hæmon draws his sword, and the King flies, thinking, as he had thought before (v. 743), that his son meditated parricide⁶⁴: but the unhappy youth is bent only on self-

⁶² *J. Pollux*, iv. 118: παράπτηχν λευκὸν τῆς βασιλευόστης. cf. vii. 53: τὸ δὲ παράπτηχν ἴματιον ἦν τι λευκόν, πῆχυν πορφυροῦν ἔχον παρυφασμένον.

⁶³ Schiller's *Wallenstein Aufzug*. iv. Auftritt 10.

⁶⁴ Schol.: οὐχ εἶλκε δὲ τὸ ἔιφος κατὰ τοῦ πατρὸς, ὡςπερ φέτο· εἰπεν γὰρ ἄνω· ἡ δὲ οὖν δλεῖται, καὶ θανοῦσ' δλεῖ τινα. ὁ ἄγγελος δὲ οὗτῳ νομίζων ἀγγέλλει. Aristotle seems to have thought that Sophocles intended to represent Kreon as the first object of Hæmon's rage (*Poet.* c. 14), and he is followed by Böckh and Hermann. It appears

destruction, and stabs himself before the eyes of the King and his followers. Here again the reader, who is acquainted with the modern drama, will recollect a parallel. The closing scene in *Romeo and Juliet* has many points in common with this catastrophe. Eurydike now leaves the stage without saying a word, and while the Attendant and the Chorus are indulging in gloomy forebodings as to her intentions, Kreon returns to the stage followed by his retinue, and bearing in his arms the dead body of his son. Before the *kommos*, or lamentation between him and the Chorus, has proceeded very far, a servant comes forth from the palace and announces the suicide of the Queen. Thereupon the scene opens, and, by means of the contrivance called *ekkyklema*, the dead body of Eurydike is wheeled forward, and the servant, standing by her side, holds up the sacrificial knife with which she had stabbed herself, and details her last words. This fresh stroke completes the misery of Kreon, and he is led from the stage into his palace, as the Chorus, in a few closing anapæsts, chant the blessings which spring from prudence, religious reverence, and government of the tongue.

§ 10. One of the most recent Editors of Sophocles—W. Dindorf—properly remarks that the true read-

to me more natural to understand it as the Scholiast has done. The verb ἡμιλακε (v. 1200) shows that the Messenger is made to think, with Kreon, that the young Prince's anger was, in the first instance, directed against his father. But the *ethos* of the passage should convince us that Hæmon would not revenge himself upon his father otherwise than by slaying his only son before his eyes, just as Kreon had threatened to execute Antigone in the presence of her lover (v. 752).

ing of his Plays must be derived from three distinct sources,—the manuscript copies, the quotations in the old grammarians, and the commentaries of the Greek Scholiasts. At the present day, therefore, we need not go farther back than to the time when these sources of information first became fully available. Now the *Scholia* of the best Manuscript (that generally known as the *Codex Laurentianus A*) were first accurately copied by Peter Elmsley, and his transcripts were edited by Dr. Gaisford in 1825; and Elmsley's collations of the same MS. and of others of less note, were first published by Dr. Gaisford in a *variorum* Edition of Sophocles, which appeared at Oxford in 1826, in two volumes 8vo. This Edition was also distinguished by a more accurate collection of citations from the Grammarians,—and the extracts from Suidas in particular were exhibited according to the readings of those MSS., of which Dr. Gaisford subsequently made such good use in his elaborate and splendid Edition of that Lexicographer. With regard, then, to the three sources from which we are to derive the true reading of Sophocles, we find our starting-point in the labours of Elmsley and Gaisford little more than twenty years ago.

But if our first authentic collection of all the outward appliances of criticism is of so recent date, we may still more expect to find, in the publications respecting Sophocles which have subsequently appeared, the results of all that has been done by scholars for the correction and elucidation of his Dramas. And I think I may confidently affirm that the works in the subjoined list supply, either at first or at second hand, every ori-

ginal observation respecting the *Antigone*, which has hitherto been given to the world. At all events, if there is any other source of information, it is absolutely unknown to me. As I have wished the reader to see at one glance to what extent the text now before him differs from the MSS. hitherto known and collated, I have taken care to mark either with an obelus †, or with an asterisk *, every word for which there is not manuscript authority. The former mark represents the emendations which are due to previous commentators, the latter indicates my own conjectures. If it should appear to any critical reader that I have introduced a great number of alterations⁶⁵, I must be allowed to state my conviction, that the corruptions of the text in this Play are long antecedent to any existing manuscripts, and that they seem to have sprung from the errors of some ancient copyist, who confused a faulty and illegible text with marginal notes written in the same hand, or with similar and more easily deciphered words, in the immediate vicinity of passages in which he found a difficulty. I think also that I can still detect the traces of a peculiarity in the hand-writing of his original—especially a tendency to confuse χ, π, and γ.

I. *Sophoclis Tragœdiæ Septem; ad optimorum exempla-*

⁶⁵ The whole number of emendations by previous Scholars, which appear in the text of this edition of the *Antigone* is 80; and I have introduced about 30 corrections of my own. Several of them, however, especially of the older emendations, are merely orthographical, and many of them do but little violence to the text. It may be unnecessary to mention that an Editor's judgment must be held responsible for the emendations which he receives from others, no less than for those which are originated by himself.

rium fidem ac præcipue codicis vetustissimi Florentini emendatæ, cum annotationes tantum non integra Brunckii et Schæferi et aliorum selecta. Accedunt deperditarum tragediarum fragmenta. Oxonii, 1826. Vol. II. 8vo.

This is the edition, which is generally known as Dr. Gaisford's, and of which I have spoken above.

II. AUGUST BÖCKH, *über die Antigone des Sophokles, (Abh. der K. Ak. d. Wiss.) Berlin, 1826, 1831.* See below No. XII.

III. *Sophoclis Antigona, codicum MSS. omniumque exemplarium scripturæ discrepantia enotata integra, cum scholiis vetustis, virorumque doctorum curis presse subnotatis, emendatione atque explicacione edita a Fr. CAROLO WEX. Lipsiæ, 1829, 1831. 2 Vols. 8vo.*

This is the most complete Edition of the *Antigone* which has ever been published. The second volume contains Elmsley's scholia, and copious selections from all the commentaries published up to that time. The Editor, who is an enthusiastic disciple of the well-known Editor of the *OEdipus Coloneus*, Karl Reisig, is himself an acute and deeply-read scholar, and has thrown out many happy suggestions of his own.

IV. *Sophoclis Antigona ad optimorum librorum fidem recensuit et brevibus notis instruxit Car. Gottlob Aug. Erfurdt. Editio tertia cum annotationibus GODOFREDI HERMANNI. Lipsiæ, 1830. 12mo.*

One of the best philological efforts of this veteran rival of the Porsonian school in England, and of the archæological school of Berlin and Göttingen.

V. *Sophoclis Tragœdiæ. Recognovit ac brevi annotatione scholarum in usum instruxit FRIDERICUS NEVIUS. Lipsia, 1831. 8vo.*

Of this work I have made but little use.

VI. *Lexicon Sophocleum adhibitis veterum explicationibus, grammaticorum notationibus, recentiorum doctorum commentariis composuit FRIDERICUS ELLENDT. Regiomontii Prussorum, 1835. 2 Vols. 8vo.*

A painstaking and useful work, written by a zealous, but not very able, partizan of Lobeck and Hermann.

VII. *Ad Sophoclis Tragœdias annotationes GULIELMI DINDORFI. Oxonii, e typographeo Clarendoniano, 1836. 8vo.*

This Commentary abounds in valuable suggestions, many of which I have adopted; but some of the emendations are hastily conceived, and not easily justifiable; and there is too great a readiness to assume the existence of interpolations.

VIII. *Sophoclis Tragœdiæ. Recensuit et explanavit EDUARDUS WUNDERUS. Vol. I. Sect. iv. Continens Antigonam. Editio secunda multis locis emendata. Gothæ, 1840. 8vo.*

This Editor exhibits a good deal of learning and judgment in his interpretations. His criticism follows at the heels of Dindorf.

IX. *Jahn's Jahrbücher f. Phil. 1842. Bd. 34, i. pp. 66—85. A review of the last-named book by the late Dr. Adolphus Emper, reprinted in ADOLPHI EMPERII. Brunopolitani opuscula philologica et historica. Amicorum studio collecta edidit F. G. Schneiderwin. Gottingæ, 1847. pp. 246—268.*

Of this review, the Editor of the latter collection asks in his preface : “ Quis negabit censuram Antigonæ Wunderianæ pœne justæ editionis instar esse ? ” And I think there have been professed editions of the Play, which have contributed less to the correction of the text, and its elucidation.

X. *Metra Aeschyli, Sophoclis, Euripidis, et Aristophanis, descripta a GULIELMO DINDORFIO. Oxonii, 1842.*

XI. *The Antigone of Sophocles, with notes critical and explanatory, and adapted to the use of Schools and Universities, by T. MITCHELL, M.A. late Fellow of Sidney-Sussex College, Cambridge. Oxford, 1842. 8vo.*

Mr. Mitchell acquired considerable reputation some years ago by an Essay prefixed to his translation of Aristophanes ; but his subsequent labours have not tended to establish his fame as a judicious or accurate scholar. This Edition of the Antigone is little more than a compilation, in which he is chiefly guided by Wunder and Dindorf. One thought, by which he is haunted, does appear to me *very* original—namely, that we are entitled to expect special allusions to the Sacred Writings in this Play, because the scene is laid in a country the inhabitants of which claimed a Phœnician descent ! (See his notes on vv. 265, 582, 856.)

XII. *Des Sophokles Antigone, Griechisch und Deutsch, herausgegeben von AUGUST BÖCKH. Nebst zwei Abhandlungen über diese Tragödie im ganzen und über einzelne Stelle derselben. Berlin, 1843. 8vo.*

This is a republication, with additions, of the two well-known and valuable Essays cited above, No. II.,

appended to a new edition and translation of the text, of which it is sufficient to say, that they are worthy of the high reputation of their author.

XIII. *Die neueste Antigonenliteratur von GUSTAV WOLFF.*
(*Zeitschrift f. d. Alterthumsissenschaft*, 1846, Numbers 78,
79, 80, 93, 94.)

An useful and intelligent review of some recent works respecting the *Antigone*.

I think it right to add, that I have purposely abstained from even looking into any English version of this Play.



ΣΟΦΟΚΛΕΟΥΣ ΑΝΤΙΓΟΝΗ.

THE ANTIGONE OF SOPHOCLES.

SOPH. ANT.

B

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΝΤΙΓΟΝΗ.

ΙΣΜΗΝΗ.

ΧΟΡΟΣ ΘΗΒΑΙΩΝ ΓΕΡΟΝΤΩΝ.

ΚΡΕΩΝ.

ΦΥΛΑΞ.

ΑΙΜΩΝ.

ΤΕΙΡΕΣΙΑΣ.

ΑΓΓΕΛΟΣ.

ΕΥΡΥΔΙΚΗ.

ΕΞΑΓΓΕΛΟΣ.

PERSONS REPRESENTED.

ANTIGONE.

ISMENE.

CHORUS OF THEBAN SENATORS.

KREON, KING OF THEBES.

A SENTINEL.

HÆMON, KREON'S SON.

TEIRESIAS.

A MESSENGER.

EURYDIKE, KREON'S WIFE.

AN ATTENDANT.

Guards and Slaves of Kreon; Female Attendants of Eurydike.

SCENE. Before the King's Palace at Thebes.

ΑΝΤΙΓΟΝΗ.

Α. ΠΡΟΛΟΓΟΣ.

ΑΝΤΙΓΟΝΗ.

Ω κοινον αὐτάδελφον Ἰσμήνης κάρα,
ἀρ' οἰσθ', τότι Ζεὺς τῶν ἀπ' Οἰδίπου κακῶν
ὅποιον οὐχὶ μῷν ἔτι ζώσαιν τελεῖ;
οὐδὲν γὰρ οὗτ' ἀλγεινὸν, οὗτ'* ἄτην ἄγον,
οὗτ' αἰσχρὸν, οὗτ' ἄτιμόν ἐσθ', ὅποιον οὐ
τῶν σῶν τε κάμων οὐκ ὅπωπ' ἐγὼ κακῶν.
καὶ νῦν τί τοῦτ' αὖ φασὶ πανδήμῳ πόλει
κήρυγμα θεῖναι τὸν στρατηγὸν ἀρτίως;
ἔχεις τι, κείσήκουσας; η σε λανθάνει
πρὸς τοὺς φίλους στείχοντα τῶν ἐχθρῶν κακά; 10

ΙΣΜΗΝΗ.

έμοὶ μὲν οὐδεὶς μῦθος, Ἀντιγόνη, φίλων

* γρ. δ, τι.

* γρ. ἄτης ἄτερ.

A N T I G O N E.

I. PROLOGUE.

Antigone and Ismene enter from the left-hand door in the Proscenium.

ANTIGONE.

ISMENE, dear in very sisterhood,
Know'st thou that Zeus, for us while yet we live,
Fulfils,—in what sort does he not—the evils
That flow from OEdipus? For there is nothing
That causes pain or tends to mischief—nothing
That inly shames, or outwardly degrades,
Of such sort, that in thine and my misfortunes
I have not seen it manifest. And now
What is this herald's message, which, they say,
Our leader has this very morn put forth
To all the populace who throng the city?
Is't known to thee, and hast thou lent an ear?
Or, by thee all unheeded, does the malice
Of enemies come up against thy friends?

ISMENE.

To me indeed, Antigone, no tale

οὗθ' ήδυς, οὗτ' ἀλγεινὸς ἵκετ', ἐξ ὅτου
δυοῖν ἀδελφοῖν ἐστερήθημεν δύο,
μιὰ θανόντων ἡμέρᾳ διπλῇ χερὶ¹⁵
ἐπεὶ δὲ φροῦδός ἐστιν Ἀργείων στρατὸς
ἐν νυκτὶ τῇ υἱη, οὐδὲν οἰδ̄ ὑπέρτερον
οὕτ' εὐτυχοῦσα μᾶλλον οὕτ' ἀτωμένη.

ΑΝΤΙΓΟΝΗ.

ἥδη καλῶς, καὶ σ' ἐκτὸς αὐλείων πυλῶν
τοῦδε *εἴνεκ' ἐξέπεμπον, ως μόνη κλύοις.

ΙΣΜΗΝΗ.

τί δ' ἔστι; δηλοῖς γάρ τι καλχαίνουσ' ἔπος. 20

ΑΝΤΙΓΟΝΗ.

οὐ γάρ τάφου νῷν τῷ καστιγνήτῳ Κρέων,
τὸν μὲν προτίσας, τὸν δὲ ἀτιμάσας ἔχει;
Ἐτεοκλέα μὲν, ως λέγουσι, σὺν δίκῃ,
* προσθεὶς δίκαια, καὶ νόμῳ, κατὰ χθονὸς
ἔκρυψε, τοῖς ἐνερθεν ἔντιμον νεκροῖς. 25
τὸν δὲ ἀθλίως θανόντα Πολυνείκους νέκυν
ἀστοῖσι φασιν ἐκκεκηρύχθαι τὸ μὴ
τάφῳ καλύψαι, μηδὲ κυκῆσαι τινα,
έαν δὲ ἄκλαυτον, ἄταφον, οἰωνοῖς γλυκὺν
θησαυρὸν, εἰσορώσῃ πρὸς χάριν βορᾶς. 30
τοιαῦτά φασι τὸν ἀγαθὸν Κρέοντα σοὶ
κάμοι, λέγω γάρ κάμε, κηρύξαντ' ἔχειν,
καὶ δεῦρο νείσθαι ταῦτα τοῖσι μὴ εἰδόσιν
σαφῆ προκηρύξοντα· καὶ τὸ πρᾶγμα ἄγειν
οὐχ ως παρ' οὐδέν· ἀλλ' ὃς ἀν τούτων τι δρᾷ, 35
φόνον προκεῖσθαι δημόλευστον ἐν πόλει.

¹⁰ γρ. οὐνεκ'.

²⁶ γρ. χρησθεὶς δίκαια.

Touching our friends,—be it of joy or sorrow,—
Has come, since we two lost our brethren twain
On the same day by a twin murder slain.
But since the Argive host this night departed,
I have it yet to learn if farther still
Good luck or mischief has been active for me.

ANTIGONE.

I knew 'twas so: and therefore did I bring thee
Without the court, that thou alone might'st listen.

ISMENE.

What is't? for sure some tidings stir thee thus.

ANTIGONE.

What! has not Kreon—when our sister-love
Might challenge equal sepulture for both
Of our departed brethren,—one of them
Pre-eminently honoured, and the other
Fouly disgraced? Eteokles, they tell me,
The dues of justice with just rites augmenting,
And following all the usages, he buried
Deep in the ground, invested with the honours
Which grace the dead below: but Polyneikes,
Who lies where he so miserably fell,—
They say a proclamation to the people
Forbids that any man should veil his corpse
Within the tomb, or utter wailings for him;
But orders that he lie unwept, unburied,
A welcome store of food laid up for birds
Whoso their greedy eyes desire a banquet.
Such is the proclamation, which, they say,
Good Kreon hath set forth for thee and me—
Aye—e'en for *me*, I tell thee—and to those
Who know it not, they say he cometh here
Himself to make his edict clearly known.
He holds this matter in no small account,
But whoso doeth any one of these things,
His death by public stoning is decreed.

οὗτως ἔχει σοι ταῦτα, καὶ δεῖξεις τάχα,
εἴτ' εὐγενὴς πέφυκας, εἴτ' ἐσθλῶν κακή.

ΙΣΜΗΝΗ.

τί δ, ὡς ταλαιφρων, εἰ τάδ ἐν τούτοις, ἐγώ
λύουσ' ἀν ἦ φάπτουσα προσθείμην πλέον; 40

ΑΝΤΙΓΟΝΗ.

εἰ ξυμπονήσεις καὶ ξυνεργάσει, σκόπει.

ΙΣΜΗΝΗ.

ποιόν τι κινδύνευμα; ποῦ γνώμης ποτ' εἰ;

ΑΝΤΙΓΟΝΗ.

εἰ τὸν νεκρὸν ξὺν τῇδε κουφίεις χερί.

ΙΣΜΗΝΗ.

ἢ γάρ νοεῖς θάπτειν σφ', ἀπόρρητον πόλει;

ΑΝΤΙΓΟΝΗ.

τὸν γοῦν ἐμὸν καὶ τὸν σὸν, ἦν σὺ μὴ θέλης, 45
ἀδελφόν. οὐ γὰρ δὴ προδοῦσ' ἀλώσομαι.

ΙΣΜΗΝΗ.

ὦ σχετλία, Κρέοντος ἀντειρηκότος;

ΑΝΤΙΓΟΝΗ.

ἀλλ' οὐδὲν αὐτῷ τῶν ἐμῶν εἰργειν μέτα.

ΙΣΜΗΝΗ.

οἵμοι φρόνησον, ὡς κασιγνήτη, πατήρ
ὡς νῷν ἀπεχθῆς δυσκλεής τ' ἀπώλετο,
πρὸς αὐτοφώρων ἀμπλακημάτων διπλᾶς
ὅψεις ἀράξας αὐτὸς αὐτουργγῆ χερί[·]
ἔπειτα μήτηρ καὶ γυνὴ, διπλοῦν ἔπος,
πλεκταῖσιν ἀρτάναισι λωβάται βίον
τρίτον δ' ἀδελφῶ δύο μίαν καθ' ημέραν 55

Thou knowest all: and thou wilt show betimes
Whether thou hast an innate nobleness,
Or art the base-born child of high-born sires.

ISMENE.

What—ah! unhappy—if 'tis so, could *I*
Effect for good by doing or undoing?

ANTIGONE.

Bethink thee—wilt thou share the work and toil?

ISMENE.

In what bold deed? tell me, I pray, thy drift.

ANTIGONE.

Wilt aid this hand of mine to lift the corpse?

ISMENE.

And wouldest thou bury whom the state proscribes?

ANTIGONE.

Proscribed or not, my brother and thine too,
Though it mislike thee. *I* will ne'er renounce him.

ISMENE.

O daring maid—when Kreon has forbidden?

ANTIGONE.

He has no right to keep me from my brother.

ISMENE.

Ah me! consider, sister, how detested
And blasted with ill fame our father fell,
When for his self-detected sinfulness
He pierced his eyes with suicidal hand.
And then his mother-wife—a double name—
With twisted nooses made away her life.
Thirdly, our brothers both upon one day

αὐτοκτονοῦντε τῷ τυλαιπώρῳ, μόρου
κοινὸν κατειργάσαντ' ἐπαλλήλοιν χεροῖν.
νῦν δὲ αὐτὸν μόνα δὴ νῷ λελειμμένα, σκόπει,
δῆσφι κάκιστ' ὄλοντεθ', εἰ νόμου βίᾳ
ψῆφον τυράννων ἡ κράτη παρέξιμεν.
ἀλλ' ἐννοεῖν χρὴ τοῦτο μὲν, γυναιχὶ ὅτι
ἔφυμεν, ὡς πρὸς ἄνδρας οὐ μαχουμένα
ἔπειτα δέ, οὐνεκ' ἀρχόμεσθ' ἐκ κρειστόνων
καὶ ταῦτ' ἀκούειν κάτι τῶνδε ἀλγίονα.
ἔγω μὲν οὖν αἰτοῦσα τοὺς ὑπὸ χθονὸς
ξύλγυνοιαν ἵσχειν, ὡς βιάζομαι τάδε,
τοῖς ἐν τέλει βεβῶσι πείσομαι. τὸ γάρ
περισσὰ πράσσειν, οὐκ ἔχει νοῦν οὐδένα.

ΑΝΤΙΓΟΝΗ.

οὐτ' ἀν κελεύσαιμ, οὐτ' ἀν, εἰ Θέλοις ἔτι
πράσσειν, ἐμοῦ γ' ἀν ηδέως δρψης μέτα. 70
ἀλλ' ἵσθι τὸποίᾳ σοι δοκεῖ. κεῖνον δὲ γὰρ
θάψω. καλόν μοι τοῦτο ποιούσῃ θανεῖν.
φίλη μετ' αὐτοῦ κείσομαι, φίλου μέτα,
ὅσια πανουργήσασ· ἐπεὶ πλείων χρόνος,
ὅν δεῖ μὲν ἀρέσκειν τοῖς κάτω, τῶν ἐνθάδε. 75
ἐκεῖ γὰρ ἀεὶ κείσομαι· σοὶ δὲ εἰ δοκεῖ,
τὰ τῶν θεῶν ἔντιμά ἀτιμάσσασ· ἔχε.

ΙΣΜΗΝΗ.

έγω μὲν οὐκ ἄτιμα ποιοῦμαι· τὸ δὲ
βίᾳ πολιτῶν δρᾶν, ἔφυν ἀμήχανος.

ΑΝΤΙΓΟΝΗ.

σὺ μὲν τάδ' ἀν προῦχοι· ἐγώ δὲ δὴ τάφον 80
“αὐτός εἰς τὸν αἰλιπόλιον. *αἴπερα συ-*

Slain mutually, wretched pair ! have wrought
A kindred death by one another's hands.
Now *we* are left alone : and oh ! bethink thee
How much the worst of all *our* fate will be,
If we, the law defying, set at nought
The sovereign will and mandate of our ruler.
But it were well to bear in mind that we
Are women born, and must not fight with men.
And then that overruling power compels us
To hear both these and still more grievous edicts.
I then, beseeching my departed friend
To pardon me, as I have not my will,
Must yield obedience to authority.
For to attempt without the power to do,
Is but a poor significance of wisdom.

ANTIGONE.

No more will I exhort thee : no !—and if
Thou wouldst it now, it would not pleasure me
To have thee as a partner in the deed.
Be what it liketh thee to be, but I
Will bury him ; and shall esteem it honour
To die in the attempt : dying for him,
Loving with one who loves me I shall lie,
After a holy deed of sin : the time
Of the world's claims upon me may not mate
With what the grave demands : for there my rest
Will be for everlasting ! If it likes thee
Go on degrading all the Gods esteem !

ISMENE.

Nay *I* degrade no rite : but lack the skill
To contravene the edicts of the state.

ANTIGONE.

Then take thee that pretext : but I will go

χώσονσ' ἀδελφῷ φιλτάτῳ πορεύσομαι.

ΙΣΜΗΝΗ.

οἵμοι ταλαίνης, ὡς ὑπερδέδοικά σου.

ΑΝΤΙΓΟΝΗ.

μὴ τοῦ μοῦ προτάρβει· τὸν σὸν ἔξορθου πότμον.

ΙΣΜΗΝΗ.

ἀλλ' οὖν προμηνύσῃς γε τοῦτο μηδενὶ⁸⁵
τοῦργον· κρυφῇ δὲ κεῦθε· σὺν δὲ αὐτῷ ἐγώ.

ΑΝΤΙΓΟΝΗ.

οἵμοι· καταύδα. πολλὸν ἔχθιν ἔσει
σιγῶσ', ἐὰν μὴ πᾶσι κηρύξῃς τάδε.

ΙΣΜΗΝΗ.

Θερμῆν ἐπὶ ψυχροῖσι καρδίαιν ἔχεις.

ΑΝΤΙΓΟΝΗ.

ἀλλ' οἰδὲ ἀρέσκοντι, οἷς μάλισθ' ἀδεῖν με χρή.

ΙΣΜΗΝΗ.

εἰ καὶ δυνήσει γάρ ἀλλ' ἀμηχάνων ἐρῆσ.

ΑΝΤΙΓΟΝΗ.

οὐκοῦν, ὅταν δὴ μὴ σθένω, πεπαύσομαι.

ΙΣΜΗΝΗ.

ἀρχὴν δὲ θηρᾶν οὐ πρέπει τάμήχανα.

ΑΝΤΙΓΟΝΗ.

εἴ ταῦτα λέξεις, ἔχθαρει μὲν ἐξ ἐμοῦ,
τέχθρᾳ δὲ τῷ θανόντι προσκείσει δίκη.⁹⁵
ἀλλ' ἔα με καὶ τὴν ἐξ ἐμοῦ δυσβουλίαν
παθεῖν τὸ δεινὸν τοῦτο. πείσομαι γάρ οὐ
τοσοῦτον οὐδὲν, ὡστε μὴ οὐ καλῶς θανεῖν.

⁸⁸ γρ. μή μου.

⁹⁴ γρ. ἔχθρᾳ.

To heap a funeral mound for my dear brother.

ISMENE.

Ah me ! unhappy ! how I fear for thee.

ANTIGONE.

Fear not for me : set thine own fortunes right.

ISMENE.

At least to no man tell the deed beforehand,
But keep it hid : and I will hold my peace.

ANTIGONE.

Ha ! speak it out to all : by far more hateful
To me will be thy silence than thy blabbing.

ISMENE.

Thy heart is hot upon a chilling business.

ANTIGONE.

I know I please whom most I ought to please.

ISMENE.

Aye: if thou couldst: thy wish transcends thy power.

ANTIGONE.

When that my power has failed, the attempt is o'er.

ISMENE.

But why pursue the impossible at all?

ANTIGONE.

Thus speaking, thou wilt but incur my hatred:
The dead too will regard thee as his foe.
Then suffer me, imprudent as I am,
To meet this menaced evil. Come what will,
It cannot take from me—a noble death !

ΙΣΜΗΝΗ.

ἀλλ', εἰ δοκεῖ σοι, στείχε· τοῦτο δὲ ισθ', ὅτι
ἄνους μὲν ἔρχει, τοῖς φίλοις δὲ ὄρθως φίλη.

Β. ΠΑΡΟΔΟΣ.

ΧΟΡΟΣ.

Ἀκτις ἀελίου, τὸ κάλ- στροφὴ α'. 100
 λιστον ἐπταπύλῳ φανὲν
 Θήβᾳ τῶν πρότερων φάσι,
 ἐφάνθης ποτ', ὡς χρυσέας
 ἀμέρας βλέφαρον,
 Διρκαίων ὑπὲρ ρεέθρων μολοῦσα, 105
 τὸν λεύκασπιν †Ἀργέιον
 φῶτα βάντα πανσαγίᾳ,
 φυγάδα πρόδρομον ὄξυτέρῳ
 κινήσασα χαλινῷ,

ὅν ἐφ' ἀμετέρᾳ γὰρ Πολυνείκης, σύστημα α'. 110
ἀρθεῖς νεικέων ἔξι ἀμφιλόγων,
†ῆγειρεν ὁ δὲ εἰς γάν, αἰετὸς ᾗς,
οἵζεα κλάζων ὑπερέπτα,
λευκῆς χιόνος πτέρυγι στεγανός,
πολλῶν μεθ' ὅπλων, 115
ξίν θ' ἵπποκόμοις κορύθεσσι.

¹⁰⁶ γρ. Ἀργόθεν. ¹¹² γρ. ὁξ. κλ. αἰετὸς εἰς γᾶν ὡς ν.

ISMENE.

Go, if thou art resolved : and know, I hold thee
Foolish indeed, but still a peerless friend !

(*Ismene returns to the palace : Antigone goes off on the right by the Parascenia. The Chorus immediately enters the orchestra by the lower side entrance on the left.*)

II. PARODOS.

CHORUS.

STROPHE I.

BEAM of the sun, the fairest light
That ever shone on Theba, seven-gated !
At length thou comest, eye of golden day,
Careering o'er the fountain-streams of Dirke !
For thou, with bridle still more keenly shaken,
Hast urged to flight before the flying van
The Argive hero of the argent shield,
March as he might in garniture of mail.

(*Anapaestic Movement.*)

Whom Polyneikes against our country,
Roused by the nicest of quarrels, had mustered,
And as an eagle terribly shrieking,
With a soaring swoop he alighted.
White as the snow were the pinions that clothed him !
Many his bucklers
And his helmets crested with horse-hair !

στὰς δὲ υπὲρ μελάθρων, τὸ φονώ- ἀντιστ. ἄ.
 σαισιν ἀμφιχανῶν κύκλῳ
 λόγχαις ἐπτάπυλον στόμα,
 ἔβα, πρὶν ποθὲ ἀμετέρων 120
 αἰμάτων γένυσιν
 πλησθῆναι τε, καὶ στεφάνωμα πύργων
 πευκάενθ' Ἡφαιστον ἐλεῖν.
 τοῖος ἀμφὶ νῶτ' ἐτάθη
 πάταγος Ἄρεος, ἀντιπάλω
 δυσχείρωμα δράκοντι. 125

Ζεὺς γάρ μεγάλης γλώσσης κόμπους ἀντισύστ. ἄ.
 υπερεχθαίρει· καὶ σφας ἐσιδῶν
 πολλῷ ρεύματι προσνισσομένους
 χρυσοῦ, * καναχῆ θ* * υπερόπλους,
 παλτῷ ρίπτει πυρὶ, βαλβίδων 130
 ἐπ' ἄκρων ἥδη
 νίκην ὀρμῶντ' ἀλαλάξαι.

ἀντίτυπα δὲ ἐπὶ γῆς πέσε τανταλωθεὶς στροφὴ β'.
 πυρφόρος, ὃς τότε μαινομένα ξὺν ὄρμῃ 135
 βακχεύων ἐπέπνει
 ριπαῖς ἐχθίστων ἀνέμων.
 εἰχε δὲ ἄλλα τὰ μὲν,
 τὸ ἄλλα δὲ ἐπ' ἄλλοις ἐπενώμα στυφελίζων
 μέγας Ἄρης
 δεξιόσειρος. 140

¹¹⁷ γρ. φονίαισιν.

¹³⁸ γρ. τὰ μὲν ἄλλα, τὰ δὲ ἐπ'.

¹³⁰ γρ. καναχῆς υπεροπτίας.

ANTISTROPHE I.

And having taken his stand above our roofs,
 Ravening with spears eager for death
 Around the outlets of the seven portals,
 Away he went before his jaws were glutted
 With Theban blood,
 Before the flame of torches
 Had caught our circling coronet of towers.
 Such and so loud the Martial clatter
 Which pealed about him as he fled—
 No easy task to grapple with it !
 The Dragon was his match in war.

(*Anapaestic Movement.*)

Zeus exceedingly hateth the boastings of
 Misproud language : and soon as he saw them,
 In a swollen torrent of gold advancing,
 And proud in the rattle of armour,
 Forth flew his brandisht bolt at the foe, who,
 Scaling our ramparts,
 Was beginning the pæan of conquest.

STROPHE II.

Thrown from our walls against the solid earth,
 Torch in hand, he fell,
 Who then with frantic impulse raging
 Hurtled in angry hurricanes against us.
 So went the war with him !
 Elsewhere great Ares others
 Roughly entreated, on the right
 Our tug of battle aiding.

ἐπτὰ λοχαγοὺς γὰρ ἐφ' ἐπτὰ πύλαις συστημα. β'.
 ταχθέντες ἵσοι πρὸς ἵσους, ἔλιπον
 Ζηνὶ τροπαίψ πάγχαλκα τέλη·
 πλὴν τοῖν στυγεροῖν, ὡς πατρὸς ἐνὸς
 μητρός τε μιᾶς φύντε, καθ' αὐτοῖν
 δικρατεῖς λόγχας στήσαντ', ἔχετον
 κοινοῦ θανάτου μέρος ἄμφω. 145

ἀλλὰ οὐάρ ἀ μεγαλώνυμος ἥλθε Νίκα
 τῷ πολυαρμάτῳ ἀντιχαρεῖσα Θήβῃ,
 ἐκ μὲν δὴ πολέμων 150
 τῶν νῦν θέσθε λησμοσύναν,
 θεῶν δὲ ναοὺς χοροῖς
 παννυχίοις πάντας ἐπέλθωμεν· οὐ Θήβας δὲ ἐλελίχθων
 †Βάκχιος ἄρχοι.

ἀλλ' ὅδε γὰρ δὴ βασιλεὺς χώρας ἀντισύστ. β'. 155
 Κρέων οὐ Μενοικέως [† νέον εἰληχὼς
 ἀρχήν,] νεοχμὸς νεαραῖσι θεῶν
 ἐπὶ συντυχίαις χωρεῖ, τίνα δὴ
 μῆτιν ἐρέσσων, ὅτι σύγκλητον
 τήνδε γερόντων προῦθετο λέσχην,
 κοινῷ κηρύγματι πέμψας; 160

¹⁵⁴ γρ. Βακχεῖος.

¹⁵⁵ γρ. Κρ. οὐ Μ. νεοχμὸς κ.τ.λ.

(*Anapaestic Movement.*)

For seven at seven portals contending,
 Chief against chief, each left to his foeman
 His armour of bronze as a trophy for Zeus,
 Save those two implacable brothers, who
 Born of one father and mother, with lances
 Equal in victory, foined till they shared
 In the fratricide's portion together.

ANTISTROPHE II.

But now that Victory of mighty name
 Has come to Theba, rich in cars, with joyous cheer,
 Forget the wars that now no longer rage,
 And seek we all the temples of the Gods,
 With choirs that last the live-long night,
 And be the shaker of the Theban land,—
 Bacchus,—our dance's leader !

(*Anapaestic Movement.*)

Lo he approaches—the King of our country,
 Kreon, the son of Mencekeus ; [the vacant
 Throne he ascended e'en now, and] his rule is
 New as the fates which the Gods have provided.
 What counsel revolving summons he here
 This Senate to list to his words,—each elder
 By the voice of the herald convening ?

(*While this movement is singing Kreon enters from the middle door with a long train of attendants, and having taken his seat on the throne, addresses the Chorus.*)

Γ. ΕΠΕΙΣΟΔΙΟΝ ΠΡΩΤΟΝ.

ΚΡΕΩΝ.

ἌΝΔΡΕΣ, τὰ μὲν δὴ πόλεος ἀσφαλῶς θεοί,
πολλῷ σάλῳ σείσατες, ὥρθωσαν πάλιν·
νῦμας δὲ ἐγὼ πομποῖσιν ἐκ πάντων δίχα
ἔστειλ’ ἵκεσθαι· τοῦτο μὲν, τὰ Λαῖσον
σέβοντας εἰδὼς εὖ θρόνων ἀεὶ κράτη·
τοῦτ’ αὐθίς, ηνίκ’ Οἰδίπους ὥρθου πόλιν,
κάπει διώλετ’, ἀμφὶ τοὺς κείνων ἔτι
παῖδας μένοντας ἐμπέδοις φρονήμασιν.

ὅτ’ οὖν ἐκεῖνοι πρὸς διπλῆς μοίρας μίαν
καθ’ ημέραν ὅλοντο, παίσαντές τε καὶ
πληγέντες αὐτόχειρι σὺν μιάσματι,
ἐγὼ κράτη δὴ πάντα καὶ θρόνους ἔχω
γένουσις κατ’ ἀγχιστεῖα τῶν ὄλωλότων.
ἀμήχανον δὲ παντὸς ἄνδρὸς ἐκμαθεῖν
ψυχήν τε καὶ φρόνημα καὶ γνώμην, πρὶν ἀν
ἀρχαῖς τε καὶ νόμοισιν ἐντριβῆς φανῆ,
ἐμοὶ γάρ, ὅστις πᾶσαν εὐθύνων πόλιν,
μὴ τῶν ἀρίστων ἀπτεται βουλευμάτων,
ἄλλ’ ἐκ φόβου τον γλώσσαν τὸ γέγκλήσας ἔχει, 180
κάκιστος εἶναι νῦν τε καὶ πάλαι δοκεῖ·
καὶ μείζον’ ὅστις ἀντὶ τῆς αὐτοῦ πάτρας
φίλον νομίζει, τοῦτον οὐδαμοῦ λέγω.
ἐγὼ γάρ, ἵστω Ζεὺς ὁ πάνθ’ ὄρῶν ἀεὶ,
οὔτ’ ἀν σιωπήσαιμι τὴν ἄτην ὄρῶν
στείχουσαν ἀστοῖς ἀντὶ τῆς σωτηρίας,
οὔτ’ ἀν φίλον ποτ’ ἄνδρα δυσμενῆ χθονὸς
θείμην ἐμαυτῷ, τοῦτο γιγνώσκων, ὅτι

¹⁸⁰ γρ. ἐγκλείσας.

III. FIRST EPISODE.

KREON.

Sirs, for the vessel of the state, the Gods
Had tossed us in a stormy surge, and now
Have righted us again and made us safe.
But you by messengers have I speeded here
To secret council; first, because I knew
How well ye ever held in reverence
The enthroned power of Laius; then again,
While OEdipus maintained the city's weal,
And after he was gone, ye still continued
Good subjects to the children of that house.
Well: now that they by a twin fate have fallen
On one day, each the smiter and the stricken,
Stained with the fratricide's blood-guiltiness,
I all that power, I that throne possess,
On claims of nearest kindred to the dead.
There is no man whose soul and will and meaning
Stand forth as outward things for all to see,
Till he has shown himself by practice versed
In ruling under law and making laws.
As to myself—it is and was of old
My fixed belief, that he is vile indeed
Who when the general state his guidance claims
Dares not adhere to wisest policy,
But keeps his tongue locked up for fear of somewhat.
Him too I reckon nowhere who esteems
A private friend more than his father-land.
For I,—may Zeus who ever seeth all things
Witness my words,—I would not hold my peace,
If, as the price of my peculiar safety,
I saw my citizens unwittingly
Exposed to onslaught from the public mischief;
Nor would I ever count among my friends
My country's enemy: for well I know,

ηδ' ἔστιν η σώζουσα, καὶ ταύτης ἐπι
πλέοντες ὄρθης τοὺς φίλους ποιούμεθα. 190
τοιοῦσδ' ἐγὼ νόμοισι τήνδε αὔξω πόλιν,
καὶ νῦν ἀδελφὰ τῶνδε κηρύξας ἔχω
ἀστοῖσι, παίδων τῶν ἀπ' Οἰδίπου πέρι.
Ἐτεοκλέα μὲν, ὃς πόλεως ὑπερμαχῶν
ὅλωλε τῆσδε, πάντ' ἀριστεύσας τὸ δόρει, 195
τάφῳ τε κρύψαι, καὶ τὰ πάντ' ἐφαγνίσαι,
ἄ τοις ἀρίστοις ἔρχεται κάτω νεκροῖς.
τὸν δὲ αὐτὸν ξύναιμον τοῦδε, Πολυυείκην λέγω,
ὅς γῆν πατρῷαν καὶ θεοὺς τοὺς ἐγγενεῖς,
φυγὰς κατελθῶν, ἡθέλησε μὲν πυρὶ 200
πρῆσαι κατάκρας, ἡθέλησε δὲ αἷματος
κοινοῦ πάσασθαι, τοὺς δὲ δουλώσας ἄγειν,
τοῦτον πόλει τῇδε τέκκεκήρυκται τάφῳ
μήτε κτερίζειν, μήτε κωκῦσαι τινα,
έὰν δὲ ἄθαπτον καὶ πρὸς οἰωνῶν δέμας
καὶ πρὸς κυνῶν ἐδεστὸν αἰκισθέντ' ίδεῖν.
τοιόνδε ἐμὸν φρόνημα· κοῦποτ' ἐκ γ' ἐμοῦ
τιμὴν προέξουσ' οἱ κακοὶ τῶν ἐνδίκων.
ἄλλ' ὅστις εὔνους τῇδε τῇ πόλει, θαυμῶν
καὶ ζῶν ὁμοίως ἐξ ἐμοῦ τιμήσεται. 210

ΧΟΡΟΣ.

σοὶ ταῦτ' ἀρέσκει, παῖ Μενοικέως Κρέον,
τὸν τῇδε δύσμονυν, καὶ τὸν εὐμενῆ πόλει.
νόμῳ δὲ χρῆσθαι *πανταχοῦ τὸ πάρεστι σοι,
καὶ τῶν θαυόντων, χώπόσοι ζῶμεν, πέρι.

195 γρ. δορί.

203 γρ. ἐκκεκηρῦχθαι.

213 γρ. παντί πού τ' ἔνεστι.

She is the bark that brings us safe to port;
Sailing in her unswayed by sidelong gales
We make the only friends we ought to make.
By laws like these I seek this city's welfare.
And now the herald's voice by my command,
In words akin to these, has told the people
My will about the sons of Œdipus.
For Eteokles, who as this city's champion
Bore off the meed of prowess with his spear
And fell for us,—not burial alone,
But every after-ordinance which soothes
The parted souls of the heroic dead.
Now for the other brother—Polyneikes—
Who, as a runagate returning home,
Wished in the flames to burn to nothingness
His father-land and tutelary gods,
Who wished to glut himself with kindred blood,
Or lead away the living as his bondmen,—
For him the herald's voice forbids this city
To pay or funeral rites or lamentations,
But sternly orders that his body lie
Unsepulchred and devoured by birds and dogs—
A most unsightly spectacle to view.
Such is my will.—
And if it rests with me, the base shall never
Forestall the rightful honours of the righteous.
But whoso loves this city, both in death
And life shall be alike esteemed by me.

CHORUS.

We hear thy will, Kreon, Mencekeus' son,
Upon this city's foeman and her friend.
It rests with thee to give the law full play,
As for the dead, so for us all who live.

ΚΡΕΩΝ.

ώς ἀν σκοποί νυν ἡτε τῶν εἰρημένων.

215

ΧΟΡΟΣ.

νεωτέρφ τῷ τοῦτο βαστάζειν πρόθες.

ΚΡΕΩΝ.

ἀλλ' εἴσ' ἔτυμοι τοῦ νεκροῦ γ' ἐπίσκοποι.

ΧΟΡΟΣ.

τί δῆτ' ἀν ἄλλο τοῦτο ἐπεντέλλοις ἔτι;

ΚΡΕΩΝ.

τὸ μὴ πιχωρεῖν τοῖς ἀπιστοῦσιν τάδε.

ΧΟΡΟΣ.

οὐκ ἔστιν οὔτω μᾶρος, ὃς θανεῖν ἐρᾷ.

220

ΚΡΕΩΝ.

καὶ μὴν ὁ μισθός γ' οὗτος. ἀλλ' ὑπ' ἐλπίδων
ἀνδρας τὸ κέρδος πολλάκις διώλεσεν.

ΦΥΛΑΞ.

ἄναξ, ἐρῶ μὲν οὐχ ὅπως τάχους ὑπο
δύσπνους ικάνω κοῦφον ἔξαρας πόδα.

πολλὰς γάρ ἔσχον φροντίδων ἐπιστάσεις,
ὅδις κυκλῶν ἐμαυτὸν εἰς ἀναστροφήν.

ψυχὴ γάρ ηῦδα πολλά μοι μυθουμένη·

τάλας, τί χωρεῖς, οἱ μολὼν δώσεις δίκην;

τλήμων, μενεῖς αὖ; κεὶ τάδ' εἰσεται Κρέων

ἄλλου παρ' ἀνδρὸς, πῶς σὺ δῆτ' οὐκ ἀλγυνεῖ;— 230

KREON.

Be watchers then to speed the words ye hear !

CHORUS.

Impose this office on some younger man.

KREON.

Well, well, the watchers of the corpse are ready.

CHORUS.

What further office hast thou for another ?

KREON.

See that ye countenance not the disobedient.

CHORUS.

Most foolish is the fool that fain would die.

KREON.

Aye, of a truth, the meed is what thou sayest.
But backed by hope, lucre has ruined many.

(The Sentinel enters from the right.)

SENTINEL.

My liege, I cannot say that from very haste I come panting for breath, having stept out with nimble paces. Troth: I have had many half-way houses of cogitation, wheeling about after every fresh start as though I would return. In fact, my soul often addressed me with some such tale as this: "Why goest, simpleton, where to be come is to be punished?" then again: "What! wilt not away, poor wretch? and if Kreon shall learn these tidings from some one else, how

τοιαῦθ' ἐλίσσων ἦνυτον σχολῇ † ταχύς.
 χοῦτως ὁδὸς βραχεῖα γίγνεται μακρά.
 τέλος γε μέν τοι δὲνρ' ἐνίκησεν μολεῖν
 σοὶ· κεὶ τὸ μηδὲν ἔξερῶ, φράσω δὲ ὅμως.
 τῆς ἐλπίδος γὰρ ἔρχομαι δεδραγμένος, 235
 τὸ μὴ παθεῖν ἀν ἄλλο πλὴν τὸ μόρσιμον.

ΚΡΕΩΝ.

τί δὲ ἔστιν, ἀνθ' οὐ τὴνδὲ ἔχεις ἀθυμίαν;

ΦΥΛΑΞ.

φράσαι θέλω σοι πρῶτα τάμαντοῦ. τὸ γὰρ
 πρᾶγμ' οὗτ' ἔδρασ', οὗτ' εἰδὸν ὅστις ἦν ὁ δρῶν·
 οὐδὲ ἀν δικαίως ἐσ κακὸν πέσοιμί τι. 240

ΚΡΕΩΝ.

εὖ γε †στεγάζει, †κάποφάργυνσαι κύκλῳ
 τὸ πρᾶγμα. δηλοῖς δὲ ὡς τι σημανῶν νέον.

ΦΥΛΑΞ.

τὰ δεινὰ γάρ τοι προστίθησ' ὕκνου πολύν.

ΚΡΕΩΝ.

οὔκουν ἐρεῖς ποτ', εἰτ' ἀπαλλαχθεὶς ἄπει;

ΦΥΛΑΞ.

καὶ δὴ λέγω σοι. τὸν νεκρὸν τις ἀρτίως 245
 θάψας βέβηκε, κάπι χρωτὶ διψίαν
 κόνιν παλύνας, κάφαγιστεύσας ἀ χρή.

ΚΡΕΩΝ.

τί φήσ; τίσ ἀνδρῶν ἦν ὁ τολμήσας τάδε;

ΦΥΛΑΞ.

οὐκ οἶδ. ἐκεῖ γὰρ οὔτε του γενῆδος ἦν
 πλῆγμ', οὐδὲνλης ἐκβολή· στύφλος δὲ γῆ 250
231 γρ. βραδύς. 241 γρ. στοχάζει κάπιφράγυνσαι.

then wilt thou escape the penalty?" While thus my mind revolved, the speed I made was tardy in its swiftness: and so a short road is made long. Well; at last coming hither to thee carried the day; and though thou mayest think my words naught, I yet will speak. For here come I, with gripping hold fast clinging to the hope, that I can but suffer what my fate demands.

KREON.

What grounds hast thou for this despondency?

SENTINEL.

I fain would tell thee first about myself.
The deed I neither did nor saw the doer:
Nor were it just that I should come to mischief.

KREON.

Whate'er the matter is, thou fencest well,
And mak'st a hedge all round thee. And 'tis clear
'Tis something disagreeable to hear.

SENTINEL.

True: threats of danger needs must give us pause.

KREON.

Well: speak at once, and take thyself away.

SENTINEL.

At once I tell thee. Some one has just now
Entombed the body and is gone; that is,
He has sprinkled thirsty dust over the corpse
And done what else religious fear requires.

KREON.

How sayest thou?—

What man is he who dared to do this deed?

SENTINEL.

I know not, I: for there was neither blow
Of any mattock, nor the earth thrown up

καὶ χέρσος, ἀρρώξ οὐδὲ ἐπημαξευμένη
τροχοῖσιν, ἀλλ' ἄσημος οὐργάτης τις ἦν.
ὅπως δὲ ὁ πρῶτος ἡμὸν ἡμεροσκόπος
δείκνυσι, πᾶσι θαῦμα δυσχερὲς παρῆν.
ὁ μὲν γὰρ ηφάνιστο, τυμβήρης μὲν οὖν,
λεπτὴ δὲ, ἄγος φεύγοντος ᾗς, ἐπῆν κόνις. 255
σημεῖα δὲ οὔτε θηρὸς, οὔτε του κυνῶν
ἐλθόντος, οὐ σπάσαντος ἔξεφαίνετο.
λόγοι δὲ ἐν ἀλλήλοισιν ἐρρόθουν κακοὶ,
φύλαξ ἐλέγχων φύλακα· κάν εἰγίγνετο 260
πληγὴ τελευτῶσ', οὐδὲ ὁ κωλύσων παρῆν.
εἰς γάρ τις ἦν ἔκαστος οὐξειργασμένος,
κούδεις ἐναργὴς, ἀλλ' ἔφευγε μὴ εἰδέναι.
ἡμεν δὲ ἔτοιμοι καὶ μύδρους αἴρειν χεροῖς,
καὶ πῦρ διέρπειν, καὶ θεοὺς ὄρκωμοτεῖν, 265
τὸ μήτε δρᾶσαι, μήτε τῷ ξυνειδέναι
τὸ πρᾶγμα βουλεύσαντι, μήτ' εἰργασμένῳ.
τέλος δέ, ὅτε οὐδὲν ἦν ἐρευνῶσιν πλέον,
λέγει τις εἰς, ὃς πάντας ἐς πέδον κάρα
νεῦσαι φόβῳ προνῆτρεψεν. οὐ γὰρ εἴχομεν 270
οὐτέ ἀντιφωνεῖν, οὐθὲ ὅπως δρῶντες καλῶς
πράξαιμεν. ἦν δὲ ὁ μῆθος, ᾧς ἀνοιστέον
σοὶ τούργον εἴη τοῦτο, κούχὶ κρυπτέον.
καὶ ταῦτ' ἐνίκα, κάμε τὸν δυσδαιμόνα
πάλος καθαιρεῖ τοῦτο τάγαθὸν λαβεῖν. 275
πάρειμι δὲ ἄκων οὐχ ἐκοῦσιν, οἶδε δέ τι.
στέργει γὰρ οὐδεὶς ἄγγελον κακῶν ἐπῶν.

ΧΟΡΟΣ.

ἄναξ, ἐμοὶ τοι, μή τι καὶ θεήλατον
τούργον τόδι, ή ξύννοια βουλεύει πάλαι.

^{εος} γρ. τὸ μῆ.

By shovelling: but the ground was hard and dry:
Unbroken and untracked by rut of wheels;
And he who worked had left no trace behind him.
When the first day-watch pointed to the deed,
On all fell wonder mixed with pain. For he
Was out of sight—not closed within a tomb,
But lightly over-heapt with sprinkled dust,
As when some passer-by will shun the curse.
Nor were there outward signs that beast or dog
Had come and torn him. Thereupon among us
The bandied threat sped up and down; each guard
Accused his fellow; and at last it seemed
That blows would come; nor was the make-peace by.,
For each man stood indicted of the deed,
And no man was convicted, but the plea
Was ignorance of the facts. And ready were we
The glowing steel to handle, and to walk
Through fire, or swear us by the Gods that we
Had neither done the deed nor had consented
To either him who planned or him who did it.
But when with all our probes we got no farther,
There spoke out some one, and his words were such
That to the ground we bowed our heads in fear.
For we had neither skill to say him nay,
Nor knew we doing what we should do well.
His counsel was—to tell the whole to thee,
And not to mask it from thee. This prevailed,
And then the lot condemns me, hapless wight,
To get this piece of luck. So here I come,
Unwilling to the unwilling well I wot:
For no one loves the bearer of bad tidings.

CHORUS.

To me, O King, the thought is present ever—
This was some dispensation from the Gods.

ΚΡΕΩΝ.

παῦσαι, πρὶν ὄργῆς τκαὶ με μεστῶσαι, λέγων, 280
μὴ φευρεθῆς ἄνους τε καὶ γέρων ἄμα.
λέγεις γάρ οὐκ ἀνεκτὰ, δαίμονας λέγων
πρόνοιαν ἵσχειν τοῦδε τοῦ νεκροῦ πέρι.
πότερον ὑπερτιμῶντες ὡς εὐεργέτην
ἔκρυπτον αὐτὸν, ὅστις ἀμφικίονας 285
ναοὺς πυρώσων ἥλθε κάναθήματα,
καὶ γῆν ἐκείνων καὶ νόμους διασκεδῶν;
ἢ τοὺς κακοὺς τιμῶντας εἰσορᾶς θεούς;
οὐκ ἔστιν. ἀλλὰ ταῦτα καὶ πάλαι πόλεως
ἄνδρες μόλις φέροντες ἐρρόθουν ἐμοὶ, 290
κρυφῇ κάρα σείοντες· οὐδὲ ὑπὸ ζυγῷ
λόφον δικαίως εἰχον, ὡς στέργειν ἐμέ.
ἐκ τῶνδε τούτους ἔξεπίσταμαι καλῶς
παρηγμένους μισθοῖσιν εἰργάσθαι τάδε.
οὐδὲν γάρ ἀνθρώποισιν, οἷον ἄργυρος, 295
κακὸν νόμισμ' ἔβλαστε. τοῦτο καὶ πόλεις
πορθεῖ, τόδε ἄνδρας ἔχανιστησιν δόμων·
τόδε ἐκδιδάσκει καὶ παραλλάσσει φρένας
χρηστὰς πρὸς αἰσχρὰ πράγμαθ' ἵστασθαι βροτῶν·
πανουργίας δὲ ἔδειξεν ἀνθρώποις ἔχειν, 300
καὶ παντὸς ἔργου δυσσέβειαν εἰδέναι.
ὅσοι δὲ μισθαρνοῦντες ήνυσαν τάδε,
χρόνῳ ποτ' ἔξεπραξαν ὡς δοῦναι δίκην.
ἀλλ' εἴπερ ἵσχει Ζεὺς ἔτ' ἔξ ἐμοῦ σέβας,
εὖ τοῦτ' ἐπίστασ', ὅρκιος δέ σοι λέγω, 305

²⁸⁰ γρ. κάμε.

KREON.

Hold, ere your words fill me with very rage,
Nor prove yourself foolish at once and old.
Not to be borne the words thou say'st in saying
That Gods keep watchful heed for this vile corpse.
What! was it then because his benefactions
Had won their high esteem—was it for this
They sought to bury *him* who came to burn
Their pillar-girded temples and their treasures,—
To scatter to the winds their land and laws?
Or is it thy experience that the Gods
Honour the base? No! *That* was not the cause;
But these enactments from the first misliking,
Some of our townsmen murmured against *me*,
Shaking their heads in silence, and they kept not
Their necks in equal poise beneath the yoke
So as to meet my favour. Well I know
These with their bribes have won the sentinels
To perpetrate this deed. For there is nothing,
Of all the coinage current in the world,
So base as silver. This it is, nought else,
That sacks the city; this it is, nought else,
That parts the goodman from his hearth and home;
This too unteaches and perverts the minds
Of upright mortals, till they take their post
Upon the side of ignominious actions;
This points the way of knavery to mankind,
And finds a school for every deed of sin.
Yet they whom pelf has prompted to this work
At length have all secured their punishment.
Nay more, if Zeus upholds my sovran awe,
Be well assured, and with an oath I say it,

εὶ μὴ τὸν αὐτόχειρα τοῦδε τοῦ τάφου
εύροντες ἐκφανεῖτ' ἐς ὁφθαλμοὺς ἐμοὺς,
οὐχ ὑμῖν "Αἰδης μοῦνος ἀρκέσει, πρὶν ἀν
ζῶντες κρεμαστοὶ τήνδε δηλώσηθ' ὑβριν,
ἴν' εἰδότες τὸ κέρδος ἔνθεν οἰστέον,
τὸ λοιπὸν ἀρπάζητε, καὶ μάθηθ', ὅτι
οὐκ ἔξ ἄπαντος δεῖ τὸ κερδαίνειν φιλεῖν.
ἐκ τῶν γάρ αἰσχρῶν λημμάτων τοὺς πλείονας
ἀτωμένους ἴδοις ἀν ἡ σεσωσμένους.

310

ΦΥΛΑΞ.

εἰπεῖν τι δώσεις, ἢ στραφεὶς οὔτως ἵω;

315

ΚΡΕΩΝ.

οὐκ οἶσθα καὶ νῦν ὡς ἀνιαρῶς λέγεις;

ΦΥΛΑΞ.

ἐν τοῖσιν ὡσὶν, ἢ πὶ τῇ ψυχῇ δάκνει;

ΚΡΕΩΝ.

τὶ δὲ ρυθμίζεις τὴν ἐμὴν λύπην ὅπου;

ΦΥΛΑΞ.

ὁ δρῶν σ' ἀνιᾶ τὰς φρένας, τὰ δ' ὥτ' ἐγώ.

ΚΡΕΩΝ.

οἵμι, ὡς τάλημα δῆλον ἐκπεφυκὸς εἰ.

320

ΦΥΛΑΞ.

οὔκουν τό τγ' ἔργον τοῦτο ποιήσας ποτέ.

ΚΡΕΩΝ.

καὶ ταῦτ' ἐπ' ἀργύρῳ γε τὴν ψυχὴν προδούς.

ΦΥΛΑΞ.

φεῦ·

ἢ δεινὸν φόδοκεῖ γε καὶ ψευδῆ δοκεῖν.

^{πεπ} γρ. λάλημα.

^{πεπ} γρ. τόδ'.

Unless ye find and openly produce
Before my eyes the man whose very hands
Performed these obsequies, your death alone
Shall not suffice, until, hung up alive,
Ye have denounced the insolent offender.
To the end that, knowing whence to get your gains,
Ye may pursue your filching, till ye learn
That love of self must somewhere find its limit ;
For by degrading lucre thou mayest see
More men get mischief than security.

* SENTINEL.

Wilt let me speak, or must I go at once ?

KREON.

Know'st not that even now thy words offend ?

SENTINEL.

Where is the pinch ? i' th' ears or in the soul ?

KREON.

Why mark the boundary line of my displeasure ?

SENTINEL.

The doer plagues thy heart ; I, but thine ears.

KREON.

Oh ! it is clear thou art a coxcomb born.

SENTINEL.

It may be so ; but not who did this deed.

KREON.

Thou didst it, man, selling thy soul for silver.

SENTINEL.

Alas !

'Tis sad when one thinks good to think a lie.

ΚΡΕΩΝ.

κόμψευε νῦν τὴν δόξαν· εἰ δὲ ταῦτα μὴ φανεῖτε μοι τοὺς δρῶντας, ἐξερεῖθ', ὅτι τὰ τὸ δειλὰ κέρδη πημονὰς ἔργα γέζεται.

325

ΦΥΛΑΞ.

ἀλλ' εὐρεθείη μὲν μάλιστ'· ἐὰν δέ τοι ληφθῆ τε καὶ μὴ, τοῦτο γάρ τύχη κρινεῖ, οὐκ ἔσθ' ὅπως ὅψει σὺ δεῦρ' ἐλθόντα με. καὶ νῦν γάρ ἐκτὸς ἐλπίδος γνώμης τ' ἐμῆς σωθεὶς, ὀφείλω τοῖς θεοῖς πολλὴν χάριν.

330

Δ. ΣΤΑΣΙΜΟΝ ΠΡΩΤΟΝ.

ΧΟΡΟΣ.

Πολλὰ τὰ δεινὰ, κοὐδὲν ἀν- στροφὴ ἄ.
θρώπου δεινότερον πέλει.
τοῦτο καὶ πολιοῦ πέραν
πόντου χειμερίψ νότῳ
χωρεῖ, περιβρυχίοισιν
περῶν ἐπ' οἰδημασιν,
θεῶν τε τὰν ὑπερτάταν, Γᾶν
ἄφθιτον, ἀκαμάταν ἀποτρύεται
ἰλλομένων ἀρότρων ἔτος εἰς ἔτος,
ιππείψ γένει πολεύων.

335

340

†κουφονόων τε φῦλον ὁρ- ἀντιστ. ἄ.
νίθων ἀμφιβαλὼν ἄγει,

355 γρ. δεινά.

358 γρ. κουφονεων.

KREON.

Prate as thou wilt on *thinking*, but unless
 Ye point me out the doers, ye shall say
 That sneaking profits only purchase pain.

SENTINEL.

Nay, by all means I would the man were known :
 Be he caught or not, for luck will settle this,
 Thou wilt not see *me* coming here again.
 E'en now preserved beyond my hope and thought,
 I owe a debt of gratitude to heaven.

IV. FIRST STASIMON.

CHORUS.

STROPHE I.

MANY the things that mighty be,
 And nought is mightier than—MAN.
 For he can cross the foaming ocean,
 What time the stormy South is blowing,
 Steering amid the mantling waves that roar around him.
 And for his uses he wearieth
 Earth, the highest Deity,
 The immortal, the untiring one,
 As year by year the ploughs are drawn
 Up and down the furrow'd field,
 To and fro his harness'd teams—
 The seed of horses—driving.

ANTISTROPHE I.

Man, full of ingenuity,
 Entraps in folds of woven meshes
 And leads away the tribe
 Of flighty-purpos'd birds,

καὶ θηρῶν ἀγρίων ἔθνη,
πόντου τ' εἰναλίαν φύσιν
σπείραισι δικτυοκλώστοις,
περιφραδὴς ἀνήρ.
κρατεῖ δὲ μηχανᾶς ἀγραύλου
θηρὸς ὄρεσσιβάτα, λασιαύχενα θ'
ἴππον τὸχμάζεται ἀμφὶ λόφον† ζυγῶν
οὐρειόν τ' ἀδιῆτα ταῦρον. 350

καὶ φθέγγα καὶ ἡνεμόεν φρό- στροφὴ β'.
νημα καὶ ἀστυνόμους ὄρ-
γὰς ἐδιάξατο καὶ δυσαύλων
πάγων τὸπαιθρεία καὶ 355
δύσομβρα φεύγειν βέλη.
παντοπόρος,
ἀπορος ἐπ' οὐδὲν ἔρχεται
τὸ μέλλον· Ἀιδα μόνον
φεῦξιν οὐκ ἐπάξεται.
νόσων δὲ ἀμηχάνων φυγὰς
ξυμπέφρασται. 360

σοφόν τι τὸ μηχανόεν τέχ- αντιστ. β'.
νιας ὑπὲρ ἐλπίδ̄ ἔχων, ποτὲ
μὲν κακὸν, ἄλλοτ' ἐπ' ἐσθλὸν ἔρπει· 365
νόμους τὸγεραίρων χθονὸς
θεῶν τὸνορκον δίκαν,
ὑψίπολις.

³⁵⁰ γρ. ἔξεται ἀμφίλοφον ζυγὸν.

³⁵⁵ γρ. παρείρων.

³⁶⁵ γρ. αἴθρια.

And the kindreds of wild beasts,
And the ocean brood, whose home is in the waters.
With wiles he tames
The mountain-beast that roams the moor:
And fastens, yoking him about the neck,
The long-maned steed and stubborn mountain-bull.

STROPHE II.

Language, and lofty thought,
And dispositions meet for order'd cities,
These he hath taught himself;—and how to shun
The shafts of comfortless winter,—
Both those which smite when the sky is clear,
And those which fall in showers ;—
With plans for all things,
Planless in nothing, meets he the future !
Of death alone the avoidance
No foreign aid will bring.
But from disease, that sports with skill,
He hath gotten him means of fleeing.

ANTISTROPHE II.

Wise in his craft of art
Beyond the bounds of expectation,
The while to good he goes, the while to evil.
Honouring his country's laws and heaven's oath-
bound right,
High is he in the state !

ἀπολις ὅτῳ τὸ μὴ καλὸν
 ξύνεστι· τόλμας χάριν 370
 μῆτ' ἐμοὶ παρέστιος
 γένοιτο, μῆτ' ἵσον φρονῶν,
 ὃς τάδ̄ ἔρδει.

ἐς δαιμόνιον τέρας ἀμφινοῶ (σύστημα).
 τόδε. πῶς εἰδὼς ἀντιλογήσω 375
 τήνδ̄ οὐκ εἶναι παῖδ̄ Ἀντιγόνην;
 ὡς δύστηνος,
 καὶ δυστήνου πατρὸς Οἰδιπόδα,
 τί ποτ'; οὐ δή που σέ γ' ἀπιστοῦσαν
 τοῖς βασιλείοις τάπάγουσι νόμοις, 380
 καὶ ἐν ἀφροσύνῃ καθελόντες;

Ε. ΕΠΕΙΣΟΔΙΟΝ ΔΕΥΤΕΡΟΝ.

ΦΥΛΑΞ.

"ΗΔ' ἔστ' ἐκείνη τοῦργον ή ἔξειργασμένη.
 τήνδ̄ εἴλομεν θάπτουσαν. ἀλλὰ ποῦ Κρέων;

ΧΟΡΟΣ.

ὅδ̄ ἐκ δόμων ἄψορρος εἰς δέον περᾶ.

ΚΡΕΩΝ.

τί δ̄ ἔστι; ποίᾳ ξύμμετρος προύβην τύχη; 385

ΦΥΛΑΞ.

ἄναξ, βροτοῖσιν οὐδέν ἔστ' ἀπώμοτον.

³⁸⁰ γρ. ἄγουσιν.

But cityless is he with whom inherent baseness dwells;
When boldness dares so much,
No seat by me at festive hearth,
No seat by me in sect or party,
For him that sinneth !

(*Sentinel re-enters with Antigone, guarded.*)

CHORUS.

(*Anapaestic Movement.*)

Gazing with doubt and wonder I look on this
Strangest of sights ! how dare I belie my
Knowledge that this is the maid Antigone ?
Hapless princess !
Child of a hapless sire, OEdipodes !
Tell us—ah surely they are not bringing thee
Hither, defiant of royal commandments,
In the act of foolishness taken !

V. SECOND EPISODE.

SENTINEL.

'Tis she who did the deed. We took her paying
The funeral obsequies. But where is Kreon ?

CHORUS.

See, in good time, he cometh forth again.

(*Enter Kreon.*)

KREON.

What hap holds sortance with my coming forth ?

SENTINEL.

My liege, a man should never swear he will not ;

ψεύδει γάρ ή πίνοια τὴν γυνώμην· ἐπεὶ
σχολῆ ποθ' ἥξειν δεῦρ' ἀν ἐξηγένοντον ἐγὼ,
ταῖς σαῖς ἀπειλαῖς, αἷς ἔχειμασθην τότε.
ἀλλ', η γάρ ἑκτὸς καὶ παρ' ἐλπίδας χαρὰ 390
ἔσικεν ἄλλη μῆκος οὐδὲν ἡδονῆ,
ἥκω, δί ὅρκων καίπερ ὧν ἀπώμοτος,
κόρην ἄγων τήνδ', η καθευρέθη τάφον
κοσμοῦσα. κλῆρος ἐνθάδ' οὐκ ἐπάλλετο,
ἀλλ' ἔστ' ἐμὸν θούρμαιον, οὐκ ἄλλου, τόδε. 395
καὶ νῦν, ἄναξ, τήνδ' αὐτὸς, ὡς θέλεις, λαβῶν,
καὶ κρίνε κάξέλεγχον· ἐγὼ δὲ εἰλεύθερος
δίκαιος είμι τῶνδ' ἀπηλλάχθαι κακῶν.

ΚΡΕΩΝ.

ἄγεις δὲ τήνδε τῷ τρόπῳ πόθεν λαβών;

ΦΥΛΑΞ.

αὕτη τὸν ἄνδρ' ἔθαπτε. πάντ' ἐπίστασαι. 400

ΚΡΕΩΝ.

η καὶ ξυνίης καὶ λέγεις ὄρθως ἀ φῆς;

ΦΥΛΑΞ.

ταύτην γ' τίδων θάπτουσαν ὃν σὺ τὸν νεκρὸν
ἀπεῖπας. ἀρ' ἔνδηλα καὶ σαφῆ λέγω;

ΚΡΕΩΝ.

καὶ πῶς ὄράται, κάπιληπτος τὴρέθη;

ΦΥΛΑΞ.

τοιοῦτον ην τὸ πρᾶγμα. ὅπως γάρ ηκομεν, 405
πρὸς σοῦ τὰ δείν' ἐκεῖν' ἐπηπειλημένοι,
πᾶσαν κόνιν σήραντες, η κατεῖχε τὸν

⁴⁰³ γρ. ἴδον.

⁴⁰⁴ γρ. εὐρέθη.

For second thoughts belie the intention. Thus,
When that thy storm of threats had greeted me,
I boldly said my coming here again
Would, if I came at all, be long and slow.
But still in spite of oaths behold me here—
For joy, which hopes surprises and transcends,
Is like no other pleasure in extent—
Bringing this maid, who was detected paying
The funeral honours: here no lot was drawn,
But this is mine, none other's lucky find.
And now, my liege, just take her as it likes thee,
And test and question: right it is that I
Should be well quit and free from all these troubles.

KREON.

Whence and how taken bringest thou this damsel?

SENTINEL.

She tried to bury *him*—thou knowest all.

KREON.

Dost understand and speak'st thy words discreetly?

SENTINEL.

Yes, for I saw her burying the corpse
By thee denounced. Are my words plain and clear?

KREON.

How was she seen and taken in the fact?

SENTINEL.

The circumstance was thus. When we returned,
Urged by such fearful menaces from thee,
We swept clean off the dust which covered him,

νέκυν, μυδῶν τε σῶμα γυμνώσαντες εὐ̄,
καθήμεθ' ἄκρων ἐκ πάγων ὑπῆνευοι,
ὅσμὴν ἀπ' αὐτοῦ μὴ βάλοι, πεφευγότες, 410
ἐγερτὶ κινῶν ἄνδρ' ἀνήρ ἐπιρρόθοις
κακοῖσιν, εἴ τις τοῦδ' ἀφειδήσοι πόνου.
χρόνον τάδ' ἦν τοσοῦτον, ἐς τ' ἐν αἰθέρι
μέσῳ κατέστη λαμπρὸς ἡλίου κύκλος,
καὶ καῦμ' ἔθαλπε· καὶ τότ' ἔξαιφνης χθονὸς 415
τυφὼς ἀείρας σκηπτὸν, οὐράνιον ἄχος,
πίμπλησι πεδίον, πᾶσαν αἰκίζων φόβην
ἢλης πεδιάδος· ἐν δὲ ἐμεστώθη μέγας
αἰθήρ· μύσαντες δὲ εἶχομεν θείαν νόσου.
καὶ τοῦδ' ἀπαλλαγέντος ἐν χρόνῳ μακρῷ, 420
ἡ παῖς ὄραται, κάνακωκύει πικρᾶς
ὄρνυθος ὁξὺν φθόγγον, ὡς ὅταν κενῆς
εὐνῆς νεοσσῶν ὄρφανὸν βλέψῃ λέχος·
οὕτω δὲ χαῦτη, ψιλὸν ὡς ὄρφα νέκυν,
γόσιοισι ἔξφιμωξεν, ἐκ δὲ ἀρὰς κακὰς 425
ἥρατο τοῖσι τοῦργον ἔξειργασμένοις.
καὶ χερσὶν εὐθὺς διψίαν φέρει κόνιν,
ἐκ τοῦ εὐκροτήτου χαλκέας ἄρδην πρόχου
χοαῖσι τρισπόνδοισι τὸν νέκυν στέφει.
χήμεις ἴδόντες ιέμεσθα, σὺν δέ νιν 430
Θηρώμεθ' εὐθὺς οὐδὲν ἐκπεπληγμένην·
καὶ τάς τε πρόσθεν τάς τε νῦν ἡλέγχομεν
πράξεις· ἄπαρνος δὲ οὐδενὸς καθίστατο
†ἄμ' ἡδέως ἔμοιγε κάλγεινῶς ἄμα.
τὸ μὲν γάρ αὐτὸν ἐκ κακῶν πεφευγέναι, 435
ἢδιστον· ἐς κακὸν δὲ τοὺς φίλους ἄγειν,

⁴³¹ γρ. ἀλλ'.

And baring thoroughly the clammy corpse,
We sat so far beneath the hill-top that
The wind blew o'er our heads, lest peradventure
Some evil odour from the corse should reach us,
And each man stirred his fellow, rousing him
With bandied threats, if any, carelessly,
This work neglected. So it was until
The sun's resplendent orb stood now midway
In the clear sky, and the heat began to burn.
Then suddenly a rushing mighty wind
Raised from the ground a circling cloud of dust,
A heaven-sent trouble ! and it filled the plain,
Marring with ugly rack the tress-like foliage
Of all the olive-groves that fringed the meadow ;
And e'en the lofty sky was choked with it.
With eyes set fast, we bore this god-sent plague ;
And when at length it cleared away, this damsel
Was straightway seen. In loud and treble tones
She lifted up her voice, like some sad bird
Which finds her young torn from her emptied nest.
So she, when she beheld the corpse uncovered,
With groans bewailed herself, and bitter curses
She called down upon those who did the deed.
Without delay in both her hands she bears
The thirsty dust, and raising in the air
The well-wrought pitcher made of hammered bronze,
She poured around the corpse the threefold streams.
Soon as we saw this deed we rushed upon her,
And all together brought the game to bay.
Not terrified was she ; and when we charged her
With both the former and the present deeds,
She nought disowned, so as to gladden me
And grieve me too. For though most sweet it is
Oneself to escape from trouble, yet to bring

ἀλγεινόν. ἀλλὰ πάντα ταῦθ' ἥσσω λαβεῖν
ἔμοι πέφυκε τῆς ἐμῆς σωτηρίας.

ΚΡΕΩΝ.

σὲ δὴ, σὲ τὴν νεύουσαν ἐς πέδον κάρα,
Φῆς ἡ καταρνεῖ μὴ δεδρακέναι τάδε; 440

ΑΝΤΙΓΟΝΗ.

καὶ φημὶ δρᾶσαι, κούκ ἀπαρνοῦμαι τὸ μῆ.

ΚΡΕΩΝ.

σὺ μὲν κομίζοις ἀν σεαυτὸν, ἡ θέλεις,
ἔξω βαρείας αἰτίας ἐλεύθερον.
σὺ δὲ εἴπέ μοι, μὴ μῆκος, ἀλλὰ σύντομα,
ἥδης τὰ κηρυχθέντα, μὴ πράσσειν τάδε; 445

ΑΝΤΙΓΟΝΗ.

ἥδη. τί δὲ οὐκ ἔμελλον; ἐμφανῆ γάρ ἦν.

ΚΡΕΩΝ.

καὶ δῆτ’ ἑτόλμας τούσδε ὑπερβαίνειν νόμους;

ΑΝΤΙΓΟΝΗ.

οὐ γάρ τι μοι Ζεὺς ἦν ὁ κηρύξας τάδε,
οὐδὲ ἡ ξύνοικος τῶν κάτω θεῶν Δίκη,
οὐ τούσδε ἐν ἀνθρώποισιν ὥρισαν νόμους. 450
οὐδὲ σθένειν τοσοῦτον φόμην τὰ σὰ
κηρύγμαθ’, ὡστ’ ἄγραπτα κάσφαλῃ θεῶν
νόμιμα δύνασθαι θινητὸν ὄνθ’ ὑπερδραμεῖν.
οὐ γάρ τι νῦν τε κάχθεις, ἀλλ’ αἱ ποτε
ζῆται ταῦτα, κούδεις οἶδεν ἔξ ὅτου φάνη.
τούτων ἐγὼ οὐκ ἔμελλον, ἀνδρὸς οὐδενὸς
φρόνημα δείσασ’, ἐν θεοῖσι τὴν δίκην 455

A friend into misfortune is most sad.
But these and such like thoughts, as 'tis my nature,
I set aside my safety to ensure.

KREON.

Ho! thou that sinkest to the ground thine eyes,
Sayest thou or dost deny this deed was thine.

ANTIGONE.

I say I did it: I deny it not.

KREON.

Now, sirrah, take thee wheresoe'er thou wilt,
Free from this heavy charge. (*Exit Sentinel.*)

But tell me, thou,
And not at large, but briefly, didst thou know
The proclamation which forbade this deed?

ANTIGONE.

I knew it—wherefore not? twas plain enough.

KREON.

And durst thou nathless overstep these laws?

ANTIGONE.

It was not Zeus who heralded these words,
Nor Justice, help-meet of the Gods below.
'Twas they who ratified those other laws,
And set their record in the human heart.
Nor did I deem thy heraldings so mighty,
That thou, a mortal man, could'st trample on
The unwritten and unchanging laws of heaven.
They are not of to-day or yesterday;
But ever live, and no one knows their birth-tide.
These, for the dread of any human anger,
I was not minded to annul, and so
Incur the punishment which heaven exacts.

δώσειν. θανουμένη γάρ εξήδη, τί δ' οὐ;
κεὶ μὴ σὺ προύκήρυξας. εἰ δὲ τοῦ χρόνου
πρόσθεν θανοῦμαι, κέρδος αὗτ' ἐγὼ λέγω.
ὅστις γάρ ἐν πολλοῖσιν, ὡς ἐγὼ, κακοῖς
ζῆ, πῶς ὅδε οὐχὶ κατθανὼν κέρδος φέρει;
οὕτως ἔμοιγε τοῦδε τοῦ μόρου τυχεῖν
παρ' οὐδὲν ἄλγος· ἀλλ' ἀν, εἰ τὸν εξ ἐμῆς
μητρὸς θανόντ' ἄθαπτον ἡνσχόμην νέκυν,
κείνοις ἀν ἥλγουν· τοῖσδε δὲ οὐκ ἀλγύνομαι.
σοὶ δὲ εἰ δοκῶ νῦν μᾶρα δρῶσα τυγχάνειν,
σχεδόν τι μάρῳ μωρίαν ὁφλισκάνω.

460

465

ΧΟΡΟΣ.

δηλοῖ τὸ γέννημ' ὡμὸν εξ ὡμοῦ πατρὸς
τῆς παιδός· εἴκειν δὲ οὐκ ἐπίσταται κακοῖς.

470

ΚΡΕΩΝ.

ἀλλ' ἵσθι τοι τὰ σκλήρ' ἄγαν φρονήματα
πίπτειν μάλιστα· καὶ τὸν ἐγκρατέστατον
σίδηρον ὄπτον ἐκ πυρὸς περισκελῆ
θραυσθέντα καὶ ῥαγέντα πλεῖστ' ἀν εἰσίδοις.
σμικρῷ χαλινῷ δὲ οἶδα τοὺς θυμουμένους
ἴππους καταρτυθέντας. οὐ γάρ ἐκπέλει
φρονεῖν μέγ' ὅστις δοῦλός ἐστι τῶν πέλας.
αὗτη δὲ ὑβρίζειν μὲν τότε ἐξηπίστατο,
νόμους ὑπερβαίνοντα τοὺς προκειμένους·
ὑβρίς δὲ, ἐπεὶ δέδρακεν, ἥδε δευτέρα,
τούτοις ἐπαυχεῖν, καὶ δεδρακίαν γελάν.
ἡ νῦν ἐγὼ μὲν οὐκ ἀνὴρ, αὗτη δὲ ἀνὴρ,

475

480

I knew—how should I not? that I must die,
Without thy proclamations to foredoom it.
And if my time is shortened, this to me
Is gain indeed. For whoso lives, as I live,
Beset with many sorrows, how does he
Not win by dying? Hence, to me at least,
Thus to have met with death is not a grief,
Which I can count or reckon. Had I suffered
My mother's dear dead child to lie unburied,
Then grief would vex my heart; but now I grieve not,
For thee—if this my deed seems foolishness,
The fool has caught the foolish in her folly.

CHORUS.

How the stern father speaks in his stern child!
She knows not, she, to bow beneath the storm.

KREON.

Be well assured the stubborn temper still
Is bent the soonest, and the hardest iron,
When forged to brittleness, is oftenest seen
To crack and splinter. So I know that steeds
Of a high mettle yield to a small bit.
For whosoever owns a master's will,
Him the proud stomach ill beseems. This damsel
First learned the knack of insolent offence,
When she transgressed the promulgated laws.
That done, her second insolence was this—
To boast her evil deed and revel in it.
Then, marry, I'm no *man*, but she is one,

εὶ ταῦτ’ ἀνατὶ τῇδε κείσεται κράτη.
 ἀλλ’ εἴτ’ ἀδελφῆς, εἴθ’ ὁμαιμονεστέρας
 τοῦ παυτὸς ἡμῖν Ζηνὸς Ἐρκείου κυρεῖ,485
 αὐτή τε χὴ ξύναιμος οὐκ ἀλύξετον
 μόρου κακίστου. καὶ γὰρ οὖν κείνην ἵσον
 ἐπαιτιώμαι τοῦδε βουλεῦσαι τάφον.
 καὶ νιν καλεῖτ’. ἔσω γὰρ εἰδον ἀρτίως
 λυστῶσαν αὐτὴν, οὐδὲ ἐπήβολον φρενῶν.490
 φιλεῖ δὲ ὁ θυμὸς πρόσθεν ἥρησθαι κλοπεὺς
 τῶν μηδὲν ὄρθως ἐν σκότῳ τεχνωμένων.
 μισῶ γε μέντοι χῶταν ἐν κακοῖσι τις
 ἀλοὺς ἔπειτα τοῦτο καλλύνειν θέλη.

ΑΝΤΙΓΟΝΗ.

θέλεις τι μεῖζον ἢ κατακτεῖναι μὲν ἐλών;495

ΚΡΕΩΝ.

ἐγὼ μὲν οὐδέν τοῦτ’ ἔχων, ἅπαντ’ ἔχω.

ΑΝΤΙΓΟΝΗ.

τί δῆτα μέλλεις; ὡς ἐμοὶ τῶν σῶν λόγων
 ἀρεστὸν οὐδέν, μηδὲ ἀρεσθείη ποτέ·
 οὕτω δὲ καὶ σοὶ ταῦτ’ ἀφανδάνοντ’ ἔφυ.
 καίτοι πόθεν κλέος γέ ἀν εὐκλεέστερον500
 κατέσχον, ἢ τὸν αὐτάδελφον ἐν τάφῳ
 τιθεῖσα; τούτοις τοῦτο πᾶσιν ἀνδάνειν
 λέγοιτ’ ἀν, εἰ μὴ γλῶσσαν τέγκλῆσοι φόβος·
 ἀλλ’ ἡ τυραννὶς πολλά τ’ ἄλλ’ εὐδαιμονεῖ,
 κακεστιν αὐτῇ δρᾶν, λέγειν θ’, ἢ βούλεται.505

εος γρ. ἐγκλείσοι.

If she unscathed shall flout my sovereignty.
But be she sister's child, or born of one
Of nearer kindred to my blood than all
Who worship Zeus at our domestic altar,
She and her sister shall not fend away
A death most dire. For her, in equal sort,
I charge with framing plans for this interment.
And summon her. I saw her even now
Within the palace raving, and unable
To rule her thoughts. And so it is—the mind
Is first detected in its knavery,
When dark devices aim at wickedness.
Howbeit, to me it is no less abhorrent,
When, caught in criminality, the culprit
Seeks with fine words to beautify his deed.

ANTIGONE.

Wouldst thou aught more than thus to take and slay me?

KREON.

Nought else—this done, my every wish is sated.

ANTIGONE.

Why loiter then? the words which thou hast spoken
Displease me, all, and ne'er may such words please me!
And it is meet that thou shouldst mislike mine.
And yet from whence might I have earned a glory
More glorious than by placing in the tomb
My own dear brother? Every man of these
Would say he liked the deed, did not his fear
Bar up his utterance: but absolute power,
With many other happy privileges,
May speak and do whate'er the wish suggests.

ΚΡΕΩΝ.

σὺ τοῦτο μούνη τῶνδε Καδμείων ὄρφας.

ANTIGONH.

όρῳσι χούτοι, σοὶ δὲ ὑπέλλουσι στόμα.

ΚΡΕΩΝ.

σὺ δὲ οὐκ ἐπαιδεῖ, τῶνδε χωρὶς εἰ φρονεῖς;

ANTIGONH.

οὐδὲν γάρ αἰσχρὸν τοὺς ὁμοσπλάγχνους σέβειν.

ΚΡΕΩΝ.

οὔκουν ὅμαιμος χώ καταντίον θανών;

510

ANTIGONH.

ὅμαιμος ἐκ μιᾶς τε, καὶ ταῦτοῦ πατρός.

ΚΡΕΩΝ.

πῶς δῆτ' ἔκεινῳ δυσσεβῇ τιμῆς χάριν;

ANTIGONH.

*οὐ μαρτυρήσει *ταῦτα χώ κατὰ χθονός.*

ΚΡΕΩΝ.

εἴ τοι σφε τιμῆς ἐξ ἵσου τῷ δυσσεβεῖ.

ANTIGONH.

οὐ γάρ τι δοῦλος, ἀλλ' ἀδελφὸς ὥλετο.

515

ΚΡΕΩΝ.

πορθῶν γε τὴνδε γῆν· οὐδὲν δὲ ἀντιστὰς ὑπερ.

ANTIGONH.

ὅμως δέ γέ "Αἰδης τοὺς νόμους ἵσους ποθεῖ.

ΚΡΕΩΝ.

ἀλλ' οὐχ οὐ χρηστὸς τῷ κακῷ λαχεῖν ἵσος.

613 γρ. *ταῦθ' οὐ κατθανῶν νέκυς.*

KREON.

Of all Kadmeans thou alone seest this.

ANTIGONE.

These see it too, but thou hast made them mum.

KREON.

Art not ashamed to stand apart from these?

ANTIGONE.

To reverence kith and kin is nothing shameful.

KREON.

Was not he, too, who died for us, thy kin?

ANTIGONE.

He was my kin by sire and mother both.

KREON.

Then why this duty, impious to him?

ANTIGONE.

The fallen foe will not attest thy words.

KREON.

Yes—if the impious shares thy equal love.

ANTIGONE.

It was no slave that fell—it was my brother.

KREON.

Seeking thy country's hurt—but *he* fought for us.

ANTIGONE.

The laws which death exacts are equal laws.

KREON.

Not for the good and bad in equal measure.

ΑΝΤΙΓΟΝΗ.

τίς οἰδεν, εἰ τικάτωθεν εὐαγῆ τάδε;

ΚΡΕΩΝ.

οὗτοι ποθ' οὐχθρὸς, οὐδὲ ὅταν θάνη, φίλος. 520

ΑΝΤΙΓΟΝΗ.

οὗτοι συνέχθειν, ἀλλὰ συμφιλεῖν ἔφυν.

ΚΡΕΩΝ.

*κάτω νυν ἐλθοῦσ', εἰ φιλητέον, φίλει
κείνους· ἐμοῦ δὲ ζῶντος οὐκ ἄρξει γυνή.*

ΧΟΡΟΣ.

*καὶ μὴν πρὸ πυλῶν ηδὲ Ἰσμήνη (σύστημα.)
φιλάδελφα κάτω δάκρυ εἰβομένη,
νεφέλη δὲ ὁφρύων ὑπερ αἰματόεν
ρέθος αἰσχύνει,
τέγγονος εὐώπα παρειάν.* 525

ΚΡΕΩΝ.

*σὺ δ', ἦ κατ' οἴκους, ὡς ἔχιδν', υφειμένη
λήθουσά μ' ἐξέπινες, οὐδὲ ἐμάνθανον
τρέφων δύο ἄτα, κάπαναστάσεις θρόνων,
φέρ', εἰπὲ δὴ μοι, καὶ σὺ τοῦδε τοῦ τάφου
φήσεις μετασχεῖν, ἥξομεῖ τὸ μὴ εἰδέναι;* 530

ΙΣΜΗΝΗ.

*δέδρακα τοῦργον, εἴπερ ηδὲ ὄμορφοθεῖ,
καὶ ξυμμετίσχω καὶ φέρω τῆς αἰτίας.* 535

ΑΝΤΙΓΟΝΗ.

*ἀλλ' οὐκ ἔάσει τοῦτο γένη δίκη σ', ἐπεὶ
οὗτ' ηθέλησας, οὗτ' ἐγὼ κοινωσάμην.*

ἢ γρ. κάτω στὶν.

ANTIGONE.

Who knows, if strifes like these still live below?

KREON.

The foe is ne'er a friend—not e'en in death.

ANTIGONE.

My heart is love's co-mate, not hatred's partner.

KREON.

Down then, and love them if they must be loved:
But while I live, no woman shall hold sway.

(*Anapæstic Movement.*)

CHORUS.

Lo! from the gates Ismene approaches,
Shedding the tears of sisterly sorrow.
And the cloud o'er the brow the bloom of the cheek with
Blushes has mantled,
Her beautiful features bedewing.

KREON.

Thou that within the palace snake-like gliding
Didst suck my blood,—nor knew I that I nurtured
Two fiends for the subversion of my throne—
Come, tell me now, wilt thou too claim a share
In this exploit, or swear thou knewest nothing?

ISMENE.

I did the deed, if she says aye to that,
And claim and bear a share in all the blame.

ANTIGONE.

Justice forbid thee that! thou didst not will it,
Nor did I give thee art or part in it.

ΙΣΜΗΝΗ.

ἀλλ' ἐν κακοῖς τοῖς σοῦσιν οὐκ αἰσχύνομαι
ξύμπλουν ἐμαυτὴν τοῦ πάθους ποιουμένη.

ΑΝΤΙΓΟΝΗ.

ων τούργον, Ἀιδης χοὶ κάτω ξυνίστορες· 540
λόγοις δὲ ἐγὼ φιλοῦσαν οὐ στέργω φίλην.

ΙΣΜΗΝΗ.

μή τοι, κασιγνήτη, μὲν ἀτιμάσῃς τὸ μὴ οὐ
θανεῖν τε σὺν σοὶ, τὸν θανόντα θ' ἀγνίσαι.

ΑΝΤΙΓΟΝΗ.

μή μοι θάνης σὺ κοινὰ, μηδὲ ἀ μὴ "θιγεις
ποιοῦ σεαυτῆς. ἀρκέσω θνήσκουσ' ἐγώ. 545

ΙΣΜΗΝΗ.

καὶ τίς βίος μοι, σοῦ λελειμένη, φίλος;

ΑΝΤΙΓΟΝΗ.

Κρέοντ' ἔρώτα. τοῦδε γὰρ σὺ κηδεμών.

ΙΣΜΗΝΗ.

τί ταῦτ' ἀνιᾶς μ', οὐδὲν ὠφελουμένη;

ΑΝΤΙΓΟΝΗ.

ἀλγοῦσα μὲν δῆτ', εἰ γέλωτ' ἐν σοὶ γελῶ.

ΙΣΜΗΝΗ.

τί δῆτ' ἀν ἀλλὰ νῦν σ' ἔτ' ὠφελοῖμ' ἐγώ; 550

ΑΝΤΙΓΟΝΗ.

σῶσον σεαυτήν. οὐ φθονῶ σ' ὑπεκφυγεῖν.

ΙΣΜΗΝΗ.

οἴμοι τάλαινα, κάμπλάκω τοῦ σοῦ μόρου;

ΑΝΤΙΓΟΝΗ.

σὺ μὲν γὰρ εἴλους ζῆν· ἐγὼ δὲ κατθανεῖν.

ISMENE.

Yet, in thy troubles, I am not ashamed
To mount the sinking vessel of thy fortunes.

ANTIGONE.

Death and the dead know well whose was the deed.
I scout the friend whose friendship is but words.

ISMENE.

Nay, sister, shame me not, but let me die
With thee, and with thee reverence the dead.

ANTIGONE.

Die not with me, nor claim a share in deeds
That were not thine—my death will be enough.

ISMENE.

What life is dear to me when thou art gone?

ANTIGONE.

Ask Kreon—all thy care is set on him.

ISMENE.

How canst thou utter taunts which nought avail thee?

ANTIGONE.

I laugh in sorrow, if I laugh at thee.

ISMENE.

Tell me, how I can serve thee even now?

ANTIGONE.

Preserve thyself—I grudge not thy escape.

ISMENE.

Ah! woe is me—and may I not die with thee?

ANTIGONE.

No! for thy choice was life, but mine was death.

ΙΣΜΗΝΗ.

ἀλλ' οὐκ ἐπ' ἀρρήτοις γε τοῖς ὁμοῖς λόγοις.

ΑΝΤΙΓΟΝΗ.

καλῶς σὺ μὲν τοῖς, τοῖς δὲ ἐγὼ ὁδόκουν φρονεῖν. 555

ΙΣΜΗΝΗ.

καὶ μὴν ἵση νῷν ἐστὶν ή ἔξαμαρτία.

ΑΝΤΙΓΟΝΗ.

Θύρσει. σὺ μὲν ζῆς· ηδὲ ἐμὴ ψυχὴ πάλαι
τέθυηκεν, ὥστε τοῖς θανοῦσιν ὠφελεῖν.

ΚΡΕΩΝ.

τῷ παιδεί φημὶ τώδε, τὴν μὲν ἀρτίως
ἄνουν πεφάνθαι, τὴν δὲ ἀφ' οὐ τὰ πρῶτα ἔφυ. 560

ΙΣΜΗΝΗ.

οὐ γάρ ποτέ, ὡναξ, οὐδὲ ὃς ἀν τβλάστη μένει
νῦν τοῖς κακῶς πράσσοντιν, ἀλλ' ἔξισταται.

ΚΡΕΩΝ.

σοὶ γοῦν, ὅθε εἴλον ξὺν κακοῖς πράσσειν κακά.

ΙΣΜΗΝΗ.

τί γάρ μόνη μοι τῆσδε ἄτερ βιώσιμον;

ΚΡΕΩΝ.

ἀλλ' ΉΔΕ μέντοι μὴ λέγ', οὐ γάρ ἔστ' ἔτι. 565

ΙΣΜΗΝΗ.

ἀλλὰ κτενεῖς νυμφεῖα τοῦ σαυτοῦ τέκνου;

ΚΡΕΩΝ.

ἀρώσιμοι γάρ χάτερων εἰσὶν γύαι.

ΙΣΜΗΝΗ.

οὐχ ᾧς γέρεινῳ τῆδε τ' ἦν ἡρμοσμένα;

^{οὐ} γρ. βλαστῆ.

ISMENE.

Not where my secret words remained unspoken.

ANTIGONE.

Some will applaud thy wisdom—others mine.

ISMENE.

Nay, but our absolute error was the same.

ANTIGONE.

So be it. Thou still livest; but my soul
Is dead the while, e'en since I served the dead.

KREON.

Of these two maids, it seems that one just now
Has lost the wits the other never had.

ISMENE.

Yes, sire, when sorrow comes, what sense there was
Abides no longer there, but flees away.

KREON.

True, when thou sought'st to suffer with the guilty.

ISMENE.

For what is life to me deprived of her?

KREON.

Speak not of *her*; for she exists no longer.

ISMENE.

What! wilt thou slay thine own son's bridal hopes?

KREON.

The glebes of other women may be ploughed.

ISMENE.

Where else the troth which he has plighted her?

ΚΡΕΩΝ.

κακὰς ἔγω γυναικας οἰεσιν στυγῶ.

ΑΝΤΙΓΟΝΗ.

ὦ φίλταθ' Αἴμων, ὡς σ' ἀτιμάζει πατήρ.

570

ΚΡΕΩΝ.

ἄγαν γε λυπεῖς, καὶ σὺ, καὶ τὸ σὸν λέχος.

ΧΟΡΟΣ.

ἢ γὰρ στερήσεις τῆσδε τὸν σαυτοῦ γόνον;

ΚΡΕΩΝ.

Ἄιδης ὁ παύσων τούσδε τοὺς γάμους ἔφυ.

ΧΟΡΟΣ.

δεδογμέν', ὡς ἕοικε, τήνδε κατθανεῖν.

ΚΡΕΩΝ.

καὶ σοὶ γε κάμοι. μὴ τριβὰς ἔτ', ἀλλά νιν
κομίζετ' εἴσω, δμῶες· ἐκ δὲ τοῦδε χρῆ
γυναικας εἶναι τάσδε μηδ ἀνειμένας.

575

φεύγουσι γάρ τοι χοὶ θρασεῖς, ὅταν πέλας
ἥδη τὸν Ἄιδην είσορωσι τοῦ βίου.

5. ΣΤΑΣΙΜΟΝ ΔΕΥΤΕΡΟΝ.

ΧΟΡΟΣ.

Εγδαιμονες, οἵσι κακῶν ἄγευστος αἰών. στρ. α'. 580
οἷς γὰρ ἀν σεισθῆ θεόθεν δόμος, ἄτας
οὐδὲν ἐλλείπει, γενεᾶς ἐπὶ πλῆθος ἔρπον·

όμοιον ὥστε †ποντίαις

οἶδμα δυσπινόοις ὅταν

^{αες} γρ. ποντίας ἀλὸς.

KREON.

No worthless woman shall espouse my son.

ANTIGONE.

Dear Hæmon, how thy father disallows thee !

KREON.

Enough, enough of thee and of thy marriage.

CHORUS.

And wilt thou tear thy child from his betrothed ?

KREON.

The grave is destined to forbid these banns.

CHORUS.

So then thou thinkest to ensue her death ?

KREON.

I think to do e'en as thou think'st I will.
No more delay, but take them in, ye slaves.
From henceforth it were fitting that these maidens
Should be as women are, and not at large.
For e'en the boldest fly when they behold
The grave too near a neighbour to their life.

VI. SECOND STASIMON.

CHORUS.

STROPHE I.

BLESSED are they whose race has 'scaped
The first taste of disaster !
For those, whose house from heaven
Has once received a shock,
Down to the very fulness of their race
Shall nothing lack of mischief.
Just so, when Thracian blasts are blowing

Θρήσσησιν ἔρεβος ὑφαλον ἐπιδράμῃ πνοαῖς, κυλίνδει 585
βυσσόθεν κελαινὰν
θῖνα καὶ δυσάνεμον,
στόνῳ βρέμουσι δ ἀντιπλῆγες ἀκταί.

ἀρχαῖα τὰ Λαβδακιδᾶν οἴκων ὄρῳμαι ἀντιστ. á.
 πήματα τὸ φθιτῶν ἐπὶ πήμασι πίπτοντ'· 590
 οὐδὲ ἀπαλλάσσει γενεὰν γένος, ἀλλ' ἐρείπει
 θεῶν τις, οὐδὲ ἔχει λύσιν.
 νῦν γὰρ ἐσχάτας ὑπέρ
 ῥῆγας ὁ τέτατο φάος ἐν Οἰδίπου δόμοις, κατ' αὐτὸν
 φοινία θεῶν τῶν 595
 νερτέρων ἀμάκοντις,
 λόγου τὴν ἄνοια, καὶ φρενῶν Ἐρινύς.

τεὰν, Ζεῦ, δύνασιν τίς ἀνδρῶν στρ. β'.
ὑπερβασία κατάσχοι,
τὰν οὐθ' ὑπνος αἱρεῖ ποθ' ὁ *παγκρατής οὐτ'
ἀκάματοι *θέοντες 600
μῆνες· ἀγγήρωφ δὲ χρόιφ δυνάστας κατέχεις Ὁλύμπου
μαρμαρόεσσαν αἴγλαν.
τό τ' ἔπειτα, καὶ τὸ μέλλον,
καὶ τὸ πρὸν ἐπαρκέσει 605
νόμος ὅδ' *[ἀνδρὸς αἰσαν']
“Θυντῶν βιότῳ πάμπολις *εἰσιν ἄτα.”

590 γρ. φθιμένων.

594 λείπει ὁ.

⁶⁰⁰ γρ. παντογήρως.

⁶⁰¹ γρ. θεῶν,

605 γρ. οὐδὲν ἔρπει.

⁶⁰⁷ γρ. ἐκτὸς ἄτας.

Strong from the sea-ward,
 The undulations rushing o'er
 The darkness submarine,
 Roll downwards, wave on wave, until they stir
 From lowest depths
 The gloom-encompass'd, storm-defying shingle :
 Loud roar the breakers on the counter-cliffs !

ANTISTROPHE II

From old beginnings spring the ills
 Of the Labdakid race,
 Which now descending I behold
 On ills heapt up before for those
 Who moulder in the grave. The sire
 Quits not his children.
 Some God still works their ruin,
 And none unties the knot of fate !
 For now what light had beamed
 O'er the last root
 Within the house of Œdipus, again
 The deathful dust of Gods that reign below
 Is levell'd o'er it,
 By foolish speech and frantic indignation.

STROPHE II.

Thy power, O Zeus, what sin of men can touch ?
 That power, which neither sleep, all-conquering, can
 master,
 Nor months unwearied in their ceaseless race.
 But thou—a potentate through time which grows not
 old—
 Rulest the glittering splendours of Olympus.
 For the present and the future and the past,
 This law will meetly tell man's destiny :
 “ In all the life of mortals
 “ Mischief in every state her franchise claims.”

ἀ γάρ δὴ πολύπλαγκτος ἐλπὶς
πολλοῖς μὲν ὄνασις ἀνδρῶν,
πολλοῖς δὲ ἀπάτα κουφονόων ἐρώτων·
εἰδότι δὲ οὐδὲν ἔρπει,
πρὶν πυρὶ θερμῷ πόδα τις προσαύσῃ. σοφίᾳ γάρ ἐκ του
κλεινὸν ἔπος πέφανται·
“Τὸ κακὸν δοκεῖν ποτ’ ἐσθλὸν
τῷδε ἔμμεν, ὅτῳ φρένας
θεὸς ἄγει πρὸς ἄταν·
πράσσει δὲ ὁλιγοστὸν χρόνον ἐκτὸς *ἄλγους.”

οὗδε μὴν Αἴψων, παιδῶν τῶν σῶν
νέατον γέννημα· ἀρέτης
τάλιδος ἥκει μόρον Ἀντιγόνης,
ἀπάτας λεχέων ὑπεραλγῶν;

Ζ. ΕΠΕΙΣΟΔΙΟΝ ΤΡΙΤΟΝ.

ΚΡΕΩΝ.

ΤΑΧ’ εἰσόμεσθα μάντεων ὑπέρτερον.
ὦ παῖ, τελείαν ψῆφον ἀρα μὴ κλύων
τῆς μελλονύμφου, πατρὶ λυσσαίνων πάρει;
ἢ σοὶ μὲν ἡμεῖς πανταχῆ δρῶντες φίλοι;

625

ΑΙΜΩΝ.

πάτερ, σός είμι· καὶ σύ μοι γνώμας ἔχων
χρηστὰς ἀπορθοῖς, αἰς ἔγωγ' ἐφέψομαι.
ἔμοι γάρ οὐδεὶς ἀξίως ἔσται γάμος
μείζων φέρεσθαι, σοῦ καλῶς ἡγουμένου.

οἱ¹⁷ γρ. ἄτας.οἱ²⁰ γρ. τῆς μελλογάμου τάλιδος.

ANTISTROPHE II.

In truth to many men, hope, though deceiving many,
Turns to advantage; yet to many more
'Tis but the mockery of love's flighty purpose.
Nothing knows he, to whom this disappointment cometh,
Until his foot hath touched the glowing flame.
Wisely by some one is this strain set forth:
"Evil seems ever good to him whose mind
"God leadeth on to mischief.
"Short is the time which sees him free from anguish."

(*Anapaestic Movement.*)

Lo to thee, Hæmon,—of all thy children
Alone he survives: and cometh he vexed
By the destined fate of his bride Antigone,
For the loss of his nuptials grieving?

VII. THIRD EPISODE.

KREON.

Soon shall we know better than seers could tell us.
Thou com'st not, boy, incensed against thy father,
On tidings of the doom of thy betrothed one?
Howso we act, thou, if thou only, lov'st us?

HÆMON.

Father, I am thine only: and if thou
Resolvest wisely, thou provid'st for me
An even rule of life which I will follow.
For, as right reason dictates, never shall
A wife bear in my eyes a higher price
Than thou, while wisdom marks thy guidance of me.

ΚΡΕΩΝ.

ούτω γάρ, ὡς παῖ, χρὴ διὰ στέρνων ἔχειν, 630
 γυνώμης πατρόφας πάντ' ὅπισθεν ἐστάναι.
 τούτου γάρ *εἴνεκ' ἄνδρες εὔχονται γονὰς
 κατηκόους φύσαντες ἐν δόμοις ἔχειν,
 ὡς καὶ τὸν ἑχθρὸν ἀνταμύνωνται κακοῖς,
 καὶ τὸν φίλον τιμῶσιν ἐξ ἵσου πατρί. 635
 ὅστις δὲ ἀνωφέλητα φιτύει τέκνα,
 τί τόνδε ἀν εἴποις ἄλλο πλὴν αὐτῷ τπέδας
 φύσαι, πολὺν δὲ τοῖσιν ἑχθροῖσιν γέλων;
 μή νύν ποτ', ὡς παῖ, τὰς φρένας τπρὸς ηδονῆς,
 γυναικὸς *εἴνεκ', ἐκβάλῃς, εἰδὼς ὅτι 640
 ψυχρὸν παραγκάλισμα τοῦτο γίγνεται,
 γυνὴ κακὴ ξύνευνος ἐν δόμοις. τί γάρ
 γένοιτο ἀν ἔλκος μεῖζον ἢ φίλος κακός;
 ἀλλὰ πτύσας ὠσεὶ τε δυσμενῆ, μέθει
 τὴν παῖδα ἐν Ἄιδου τήνδε νυμφεύειν τινί. 645
 ἐπεὶ γάρ αὐτὴν εἶλον ἐμφανῶς ἐγὼ
 πόλεως ἀπιστήσασαν ἐκ πάσης μόνην,
 ψευδῆ γέρμαντὸν οὐ καταστήσω πόλει,
 ἀλλὰ κτενῷ. πρὸς ταῦτ' εφυμνείτω Δία
 Ξύναιμον. εἰ γάρ δὴ ταῦτα γέγγεινη φύσει 650
 ἄκοσμα θρέψω, κάρτα τοὺς ἐξω γένους.
 ἐν τοῖσι γάρ οἰκείοισιν ὅστις ἐστ' ἀνὴρ
 χρηστὸς, φανεῖται καν πόλει δίκαιος ὡν.
 ὅστις δὲ ὑπερβάσης ἢ νόμους βιάζεται,
 ἢ τούπιτάσσειν τοῖς τρκατύνουσιν νοεῖ, 655
 οὐκ ἐστ' ἐπαίνου τοῦτον ἐξ ἐμοῦ τυχεῖν.

632 γρ. οῦνεκ'.

637 γρ. πόνους.

638 γρ. γ' ὑφ'.

640 γρ. οῦνεκ'.

641 γρ. τά τ'.

645 γρ. κρατοῦσιν ἐννοεῖ.

KREON.

Such thoughts, my son, should rule thy bosom ever :
A son in all his acts should yield the lead
To what his sire resolves. It is for this
That men beseech the Gods to give the children,
Whom they beget and keep at home, a spirit
Of dutiful obedience, that so
They may requite with ill their father's foe,
And honour whom their father loves to honour.
But when a man's own children help him not,
What shall we say he has begotten but
Clogs for himself and laughter for his foes ?
Then be it far from thee, my son, for lust
And for a woman's love, to make a shipwreck
Of all thy understanding, knowing that
Cold mocks the warmth of thy embraces when
A vile companion of thy bed holds sway
Within thy house and home. For who could probe
A wound more festering than a faithless friend ?
Then spurn this maid, and cast her off as one
Whose heart is hostile to thee, so that she
May seek some spouse within the realm of Hades.
For now that I have caught her openly
Alone of all the city disobedient,
I will not place myself before the state
As one whose words are naught : but she shall die.
Then let her weary with repeated prayers
Zeus, who protects the ties of blood relations.
For if I rear obedient to no rule
Those who are born within my family,
How shall I govern those without the pale ?
For whose in his household acts discreetly,
In public also will approve himself
A righteous man. But whoso wantonly
Or strains the laws or sets about dictating
To those who rule, it is not possible
That such a one should ever earn my praise.

ἀλλ' ὁν πόλις στήσειε, τοῦδε χρὴ κλύειν,
καὶ σμικρὰ, καὶ δίκαια, καὶ τάναντία.
καὶ τοῦτον ἀν τὸν ἄνδρα θαρσοίην ἐγὼ
καλῶς μὲν ἄρχειν, εὐ δὲ ἀν ἄρχεσθαι θέλειν. 660
δορός τ' ἀν ἐν χειμῶνι προστεταγμένον
μένειν δίκαιον κάγαθὸν παραστάτην.
ἀναρχίας δὲ μεῖζον οὐκ ἔστιν κακόν.
αὗτη πόλεις τ' ὅλλυσιν, ηδὲ ἀναστάτους
οἴκους τίθησιν, ηδὲ σὺν μάχῃ δορὸς 665
τροπὰς καταρρήγυνυσι· τῶν δὲ ὄρθουμένων
σώζει τὰ πολλὰ σώμαθ' ή πειθαρχία.
οὕτως ἀμυντέ ἔστι τοῖς κοσμουμένοις,
κοῦτοι γυναικὸς οὐδαμῶς ησσητέα.
κρεῖσσον γὰρ, εἰπερ δεῖ, πρὸς ἄνδρὸς ἐκπεσεῖν. 670
κούκ ἀν γυναικῶν ησσονες καλοίμεθ' ἄν.

ΧΟΡΟΣ.

ημῖν μὲν, εἰ μὴ τῷ χρόνῳ κεκλέμμεθα,
λέγειν φρονούντως ὡν λέγεις δοκεῖς πέρι.

ΑΙΜΩΝ.

πάτερ, θεοὶ φύουσιν ἀνθρώποις φρένις,
πάντων, ὃσ' ἔστι, κτημάτων ὑπέρτατον. 675
ἐγὼ δὲ ὅπως σὺ μὴ λέγεις ὄρθως τάδε,
οὔτ' ἀν δυναίμην, μήτ' ἐπισταίμην λέγειν.
γένοιτο μένταν χάτέρῳ καλῶς ἔχον.
σοῦ δὲ οὖν πέφυκα πάντα προσκοπεῖν, ὅσα
λέγει τις, η πράσσει τις, η ψέγειν ἔχει. 680

No ! when a city constitutes a chief,
It well befitteth all men to obey
His great or small, just or unjust, behests.
And I should confidently trust that he,
Whose law is such, would from fixed habitude
Both wisely rule and loyally obey.
He too, when posted in the battled line,
Amid the storm of fight, would keep his ground,
Brave and unswerving by his comrade's side.
There is no greater ill than disobedience.
'Tis this which ruins cities : this it is
Which works the downfall of the noble house.
And when, in battle, spear is locked with spear,
'Tis this again which breaks and routs the phalanx.
But when men keep the line, their discipline
For the most part ensures their safety. Thus,
It is our duty still to aid the laws,
And power must ne'er be yielded to a woman.
For if we must succumb, 'twere better far
To crouch before a man ; and thus at least
No one could taunt us with a woman's rule.

CHORUS.

To us at least, unless old age misleads us,
Thou seemest to say wisely all thou say'st.

HÆMON.

The Gods, my father, nourish in the soul
The growth of wisdom, best of all possessions.
But I should lack the power, and may I ne'er
Be skilled to tax with error these thy words.
Howbeit that task might well beseem another.
And, as thy son, it is my natural office
To watch, on thy behalf, the sayings, doings,
And grievances of every citizen.

τὸ γὰρ σὸν ὅμιλα δεινὸν ἀνδρὶ δημότῃ,
λόγοις τοιούτοις, οἷς σὺ μὴ τέρψει κλύων·
έμοὶ δὲ ἀκούειν ἔσθ’ ὑπὸ σκότου τάδε,
τὴν παιδα ταύτην οἵ ὁδύρεται πόλις,

πασῶν γυναικῶν ὡς ἀναξιωτάτη 685

κάκιστ’ ἀπ’ ἔργων εὐκλεεστάτων φθίνει·

ἥτις τὸν αὐτῆς αὐτάδελφον ἐν φοναῖς
πεπτώτ’ ἄθαπτον, μήθ’ ὑπ’ ὠμηστῶν κυνῶν
εἴασ’ ὀλέσθαι, μήθ’ ὑπ’ οἰωνῶν τινος·

οὐχ ἥδε χρυσῆς ἀξία τιμῆς λαχεῖν; 690

τοιάδε ἔρεμνὴ σῆγ’ ἐπέρχεται φάτις.

έμοὶ δὲ, σοῦ πράσσοντος εὔτυχῶς, πάτερ,
οὐκ ἔστιν οὐδὲν κτῆμα τιμώτερον.

τί γὰρ πατρὸς θάλλοντος εὐκλείας τέκνοις 695

ἄγαλμα μεῖζον, ἢ τί πρὸς παΐδων πατρί;

μή νυν ἐν ἥθος μοῦνον ἐν σαυτῷ φόρει,

ὡς φῆς σὺ, κούδεν ἄλλο, τοῦτ’ ὄρθως ἔχειν.

ὅστις γὰρ αὐτὸς ἢ φρονεῖν μόνος δοκεῖ,

ἢ γλῶσσαν, ἢν οὐκ ἄλλος, ἢ ψυχὴν ἔχειν,

οὗτοι διαπτυχθέντες, ἀφθησαν κενοί.

ἄλλ’ ἄνδρα κεῖ τις ἢ σοφὸς, τὸ μανθάνειν 700

πόλλ’, αἰσχρὸν οὐδὲν, καὶ τὸ μὴ τείνειν ἄγαν.

ὁρᾶς παρὰ ρεῖθροισι χειμάρροις ὅσα

δένδρων ὑπείκει, κλῶνας ὡς ἐκσώζεται·

τὰ δὲ ἀντιτείνοντ’ αὐτόπρεμν’ ἀπόλλυται.

αὐτῶς δὲ ναὸς ὅστις ἐγκρατῆ πόδα

τείνεις, ὑπείκει μηδὲν, ὑπτίοις κάτω

στρέψας τὸ λοιπὸν σέλμασιν ναυτίλλεται.

ἄλλ’ εἰκε θυμοῦ καὶ μετάστασιν δίδου.

γνώμη γὰρ εἴ τις κάπ’ ἐμοῦ νεωτέρου

710

Thine eye might well deter the common burgess
From speeches which would grate upon thine ear.
But *I* can hear the covert lamentations
Wherewith the city grieveth for this maiden—
How of all women most unworthy she
Meets basest death for deeds most glorious.
“For *she*,” say they, “who, when her very brother
Had fallen in bloodshed and unburied lay,
Would not permit him to be rent and torn
By carrion-eating dogs and greedy birds—
Doth *she* not merit golden recompense?”
Such the dark rumour that in silence spreads.
But, O my father, thy prosperity
In worth transcends all other goods beside.
For where can children find a greater sheen
Of glory than their father’s high estate?
Or where a father, than his children’s bliss?
Then cleave not solely to this principle—
Thy words, no other man’s, are free from error.
For whoso thinks that he alone is wise,
That his discourse and reason are unmatched,
He, when unwrapt, displays his emptiness.
But that a man, how wise soe’er, should learn
In many things and slack his stubborn will,
This is no derogation. When the streams
Are swollen by mountain-torrents, thou hast seen
That all the trees which bend them to the flood
Preserve their branches from the angry current,
While those which stem it perish root and branch.
So too the pilot, when he keeps the sheet
Taught and ne’er slacks it, overturns his bark,
And sails, what else he sails, with thwarts reversed.
Then stoop from anger and ensue a change
Of will and purpose: for, if grounded maxims

*πρόσεστι, φήμ' ἔγωγε πρεσβεύειν πολὺ,
φῦναι τὸν ἄνδρα πάντ' ἐπιστήμης πλέων·
εἰ δὲ οὖν, φιλεῖ γάρ τοῦτο μὴ ταύτη ρέπειν,
καὶ τῶν λεγόντων εὐ καλὸν τὸ μανθάνειν.*

ΧΟΡΟΣ.

*ἄναξ, σέ τ' εἰκὸς, εἴ τι καίριον λέγειν, 715
μαθεῖν, σέ τ' αὖ τοῦδε εὐ γάρ εἴρηται διπλῆ.*

ΚΡΕΩΝ.

*οἱ τηλικοίδε καὶ διδαξόμεσθα δὴ
φρονεῖν πρὸς ἀνδρὸς τηλικοῦδε τὴν φύσιν;*

ΑΙΜΩΝ.

*μηδὲν τὸ μὴ δίκαιον εἰ δὲ ἔγω νέος,
οὐ τὸν χρόνον χρὴ μᾶλλον ἢ τάργα σκοπεῖν. 720*

ΚΡΕΩΝ.

ἔργον γάρ ἐστι τοὺς ἀκοσμοῦντας σέβειν;

ΑΙΜΩΝ.

οὐδὲ ἀν κελεύσαιμ' εὔσεβεῖν εἰς τοὺς κακούς.

ΚΡΕΩΝ.

οὐχ ἥδε γάρ τοιδε ἐπείληπται νόσῳ;

ΑΙΜΩΝ.

οὐ φησὶ Θήβας τῆσδε ὁμόπτολις λεώς.

ΚΡΕΩΝ.

πόλις γάρ ημῖν ἀμὲ χρὴ τάσσειν ἐρεῖν; 725

ΑΙΜΩΝ.

ὑρῆστος ὡς εἰρηκας ὡς ἄγαν νέος;

ΚΡΕΩΝ.

*ἄλλω γὰρ ἢ μοὶ χρὴ *πὶ τῆσδε ἄρχειν χθονός;*

^{πτ} γρ. χρή γε.

May find their utterance e'en in me your son,
I dare be bold to say 'tis better far
That understanding should be born in man :
But if this may not be :—and, to say sooth,
The common scale inclines not thus,—'tis well
To learn from any one who reasons soundly.

CHORUS.

Sire, thou shouldst learn where he has hit the mark :
Thou too from him : for both have spoken well.

KREON.

And shall we, in our riper age, receive
Lessons in prudence from his youthful mind ?

HÆMON.

In nought but what is just. If I am young,
'Tis meet to scan my purpose, not my years.

KREON.

Is't this—to pay respect to the unruly ?

HÆMON.

Not to the base, though 'twere to please the Gods.

KREON.

And is not she caught in this malady ?

HÆMON.

The folk who throng this city answer, *No !*

KREON.

What ! does the city's pleasure guide my mandates ?

HÆMON.

Seest thou what childish words thou utterest ?

KREON.

Why, who but I should in this country rule ?

ΑΙΜΩΝ.

πόλις γάρ οὐκ ἔσθ', ἡτις ἀνδρός ἔσθ' ἐνώς.

ΚΡΕΩΝ.

οὐ τοῦ κρατοῦντος ἡ πόλις νομίζεται;

ΑΙΜΩΝ.

καλῶς ἐρήμης γ' ἀν σὺ γῆς ἄρχοις μόνος. 730

ΚΡΕΩΝ.

όδ', ως ἔσικε, τῇ γυναικὶ συμμαχεῖ.

ΑΙΜΩΝ.

εἰπερ γυνὴ σύ σοῦ γάρ οὖν προκήδομαι.

ΚΡΕΩΝ.

ω̄ παγκάκιστε, διὰ δίκης ίών πατρί.

ΑΙΜΩΝ.

οὐ γάρ δίκαιά σ' ἔξαμαρτάνονθ' ὥρῳ.

ΚΡΕΩΝ.

ἀμαρτάνω γάρ τὰς ἐμὰς ἄρχας σέβων; 735

ΑΙΜΩΝ.

οὐ γάρ σέβεις, τιμάς γε τὰς θεῶν πατῶν.

ΚΡΕΩΝ.

ω̄ μιαρὸν ἥθος, καὶ γυναικὸς ὑστερον.

ΑΙΜΩΝ.

τούταν ἔλοις ἥσσω με τῶν αἰσχρῶν ποτε.

ΚΡΕΩΝ.

ὁ γοῦν λόγος σοι πᾶς ὑπὲρ κείνης ὄδε.

ΑΙΜΩΝ.

καὶ σοῦ γε κάμοῦ καὶ θεῶν τῶν νερτέρων. 740

ΚΡΕΩΝ.

ταύτην ποτ' οὐκ ἔσθ' ως ἔτι ζῶσαν γαμεῖς.

⁷³⁸ γρ. οὐκ ἀν.

HÆMON.

That is no city which belongs to one.

KREON.

Is not the city called of him who governs ?

HÆMON.

Well wouldest thou rule alone an empty land !

KREON.

Here we have one who fights a woman's battle.

HÆMON.

If thou art woman—for I sue for *thee*.

KREON.

Vile boy, to take thy father's suit in hand.

HÆMON.

Yes, for thy errors are unsuitable.

KREON.

And suits it not mine office to respect ?

HÆMON.

When that thou spurnst the Gods thou nought respectest.

KREON.

O paltry character—a woman's slave !

HÆMON.

Slave to dishonour thou shalt never find me.

KREON.

Thy whole discourse but advocates her cause.

HÆMON.

And thine and mine, and of the Gods below.

KREON.

Living this maid shall never be thy bride.

ΑΙΜΩΝ.

ηδὲ οὖν θανεῖται, καὶ θανοῦσ’ ὀλεῖ τινα.

ΚΡΕΩΝ.

ἡ κάπαπειλῶν ὡδὲ ἐπεξέρχει θρασύς;

ΑΙΜΩΝ.

τίς δὲ ἔστι ἀπειλὴ πρὸς κενὰς γυνώμας λέγειν;

ΚΡΕΩΝ.

κλαίων φρενώσεις, ὣν φρενῶν αὐτὸς κενός.

745

ΑΙΜΩΝ.

εἰ μὴ πατὴρ ἥσθι, εἶπον ἀν σ' οὐκ εὖ φρονεῖν.

ΚΡΕΩΝ.

γυναικὸς ὣν δούλευμα, μὴ κώτιλλέ με.

ΑΙΜΩΝ.

βουλεὶ λέγειν τι, καὶ λέγων μηδὲν κλύειν;

ΚΡΕΩΝ.

ἄληθες; ἀλλ' οὐ, τόνδε "Ολυμπον, ἵσθι ὅτι
χαίρων ἐπὶ ψόγοισι δεινάσεις ἐμέ.
ἀγετε τὸ μῆσος, ὡς κατ' ὄμματ' αὐτίκα
παρόντι θυησκῇ πλησία τῷ νυμφίῳ.

750

ΑΙΜΩΝ.

οὐ δῆτ' ἔμοιγε, τοῦτο μὴ δόξῃς ποτὲ,
οὐθὲν ἥδὲ ὀλεῖται πλησία, σύ τ' οὐδαμὰ
τούμὸν προσόψει κράτ' ἐν ὁφθαλμοῖς ὄρῶν,
ὡς τοῖς θέλουσι τῶν φίλων μαίνῃ ξυνῶν.

755

ΧΟΡΟΣ.

ἀνήρ, ἄναξ, βέβηκεν ἐξ ὄργης ταχύς·
νοῦς δὲ ἔστι τηλικοῦτος ἀλγήσας βαρύς.

HÆMON.

Dies she, her death shall work the death of some one.

KREON.

And dares thy boldness vent itself in threats?

HÆMON.

What threats, to speak against an empty meaning?

KREON.

Unschooled thyself, beware of schooling me.

HÆMON.

Wert not my father, I had call'd thee simple.

KREON.

Away with thy small wit, thou woman's serf!

HÆMON.

Wouldst speak, and speaking never hear an answer?

KREON.

And is it so indeed? Nay, by Olympus,
Thou shalt not thus unscathed vituperate.
Bring forth the hateful minx, that, on the spot,
Before his very eyes she meet her doom,
And die, her 'fianced bridegroom standing by her.

HÆMON.

She dies not in my presence—never think it—
And thou shalt never see my face again
With real vision. If it liketh any
Among thy friends—let them thy madness share.

Exit Hæmon.

CHORUS.

The prince, my liege, is gone in anger hasty—
Deep is the pain that pangs the youthful mind.

ΚΡΕΩΝ.

δράτω, φρονείτω μεῖζον, η κατ' ἄνδρ', ιών·
τὰ δὲ οὖν κόρα ταῦδε οὐκ ἀπαλλάξει μόρου.

760

ΧΟΡΟΣ.

ἄμφω γάρ αὐτὰ καὶ κατακτεῖναι νοεῖς;

ΚΡΕΩΝ.

οὐ τὴν γε μὴ θιγοῦσαν. εὐ γάρ οὖν λέγεις.

ΧΟΡΟΣ.

μόρφῳ δὲ ποίψ καὶ σφε βουλεύει κτανεῖν;

ΚΡΕΩΝ.

ἄγων ἔρημος ἐνθ' ἀνὴρ βροτῶν στίβος,
κρύψω πετρώδει ζῶσαν ἐν κατώρυχι,
φορβῆς τοσοῦτον, ὡς ἄγος μόνον, προθεὶς,
ὅπως μίασμα πᾶσ' ὑπεκφύγῃ πόλις.
κάκει τὸν Ἀιδην, δὲν μόνον σέβει θεῶν,
αἰτουμένη που, τεύξεται τὸ μὴ θανεῖν,
ἡ γνώσεται γοῦν ἀλλ' τηνικαῦθ, ὅτι
πόνος περισσός ἔστι τὰν Ἀιδου σέβειν.

765

770

Η. ΣΤΑΣΙΜΟΝ ΤΡΙΤΟΝ.

ΧΟΡΟΣ.

Ἐρως ἀνίκατε μάχαν, στροφή.
 Ἐρως, ὃς ἐν κτήμασι πίπτεις, ὃς ἐν μαλακαῖς παρεῖ-
αῖς νέανιδος ἐννυχευεις·
 φοιτᾶς δὲ ὑπερπόντιος, ἐν τῷ ἀγρονόμοις αὐλαῖς· 775
 καὶ σ' οὗτ' ἀθανάτων φύξιμος οὐδεὶς,
 οὐθὲ ἀμερίων ἐπ' ἀνθρώπων· οὐδὲ ἔχων, μέμηνεν.

KREON.

Be then his thoughts and actions more than mortal.
He shall not quit from death these maidens two.

CHORUS.

And hast thou doomed them both to instant death?

KREON.

Not her who touched him not.—Thou sayest well.

CHORUS.

And for the other, what the mode of death?

KREON.

Where mortal feet have never stept I'll take her,
And there entomb her in a rocky chamber,
Alive, with so much food before her set
As may suffice to expiate the curse,
That so the general city 'scape pollution.
And there, beseeching Hades, whom alone
Of all the Gods she worships, let her gain,
If gain she can, a license not to die:
Or, come what will, she then at least will learn
'Tis wasted toil to reverence the dead.

VIII. THIRD STASIMON.

CHORUS.

STROPHE.

Love! in the fight invincible:
Love! whose attacks at once enslave:
Who on the young maid's delicate cheeks thy nightly
vigils keepest:
Who roamest o'er the main and mid the rustic cots!
None can escape thee,—neither Gods immortal,
Nor men whose lives are fleeting as the day:
He raves whom thou possessest.

σὺ καὶ δικαίων ἀδίκους ἀντιστ.
φρένας παρασπῆς ἐπὶ λώβῳ· σὺ καὶ τόδε νεῖκος ἀν-
δρῶν ξύναιμον ἔχεις ταράξας· 780
νικᾶ δὲ ἐναργῆς βλεφάρων ὥμερος εὐλέκτρου
νύμφας, τῶν μεγάλων *παιδὶ πάρεδρος
θεσμῶν· ἄμαχος γύρῳ ἐμπαῖζει θεὸς Ἀφροδίτα.

νῦν δὲ ἡδη τῷ γάτῳ καύτοῖς θεσμῶν
έξω φέρομαι τάδε ὄρῶν, ἵσχειν δὲ
οὐκ ἔτει πηγὰς δύναμαι δακρύων,
τὸν παγκοίταν δέ τοι ὄρω θάλαμου
τήνδε Ἀντιγόνην ἀνύτουσαν.

Θ. ΕΠΕΙΣΟΔΙΟΝ ΤΕΤΑΡΤΟΝ ΚΑΙ ΚΟΜΜΟΣ ΠΡΩΤΟΣ.

ANTIGONH.

ΟΡΑΤ· ἔμι, ὡ γὰς πατρίας πολῖται,	στρ. α'.
τὰν νεάταν ὁδὸν	790
στείχουσαν, νέατον δὲ φέγγος	
λεύσσουσαν ἀελίου, κοῦ ποτ' αὐθις· ἀλλά μ' ο παγ-	
κοίτας	
Αἰδας ζῶσαν ἄγει	
τὰν Ἀχέροντος	
ἀκτὰν, οὐθ' ὑμεναίων	795
ἔγκληρον, οὐτ' τέπινύμφειός πω μέ τις ὕμνος	
ὕμνησεν, ἀλλ' Ἀχέροντι νυμφεύσω.	

ANTISTROPHE.

Thou too the upright mind to wrong pervertest,
Till mischief comes.

Thou too hast stirred this strife of kindred men.
Love, that was learnéd in the lustrous eyes
Of her whose bridal bed he coveted,
A son constrains,
Benching for him, with equal voice,
Beside the holiest laws : for there resistless
The goddess Aphrodite holds her revels.

(Antigone is led forth by the guards.)

(Anapæstic Movement.)

I, even I, from the bondage of laws am
Carried away, as this spectacle greets me !
Fountains of tears no longer I check when I
See Antigone bound for the chamber where
All men are destined to slumber.

IX. FOURTH EPISODE AND FIRST KOMMOS.

ANTIGONE.

SEE me, ye citizens of my father-land,
Treading the last of paths,—the latest sun-light
Beholding now, and ne'er again. But Hades,
Who lays all men to rest, leads *me* still living
To the banks of Acheron ;
The Hymenæal strain denied me,
Nor hath any bridal hymn
Hymned me as yet ; but Acheron will wed me.

ХОРОС.

οὐκοῦν κλεινὴ καὶ ἔπαινον ἔχουσ·
ἐς τόδ ἀπέρχει κεῦθος νεκύων,
οὗτε φθινάσιν πληγεῖσα νόσοις,
οὗτε ξιφέων ἐπίχειρα λαχοῦσ·
ἀλλ' αὐτόνομος, ζῶσα, μόνη δὴ
θνατῶν, Ἀΐδαν καταβήσει.

800

ΑΝΤΙΓΟΝΗ,

805

810

ΧΟΡΟΣ.

ἀλλὰ θεός τοι καὶ θεογεννής·
ημεῖς δὲ βροτοί καὶ θνητογενεῖς·
καὶ τοι φθιμενῷ τοῖς ισοθέοις
ἔγκληρα λαχεῖν μέγ' ἀκούσαι.

815

ΑΝΤΙΓΟΝΗ.

οἵμοι γελῶμαι. τί με, πρὸς θεῶν πατρώων, στρ. β'.
οὐκ τούλομέναν ὑβρίζεις,
ἀλλ' ἐπίφαντον;

⁸⁰⁸ γρ. ὅμβοι.

811 γρ. τέγγει θ.

815, 816 ΧΡ. Ηέγ' Σ

⁸¹⁸ χρ. ὀλομέναν.

J. P. CHAPMAN.

CHORUS.

Nay, but renowned and freighted with praises,
To the dark recess of the dead thou departest.
Wasting disease has not smitten thy form,
Nor the meed of the sword thy portion has been.
Self-controlled and alive thou wilt go,
Thou only of mortals, to Hades !

ANTIGONE.

Erewhile I heard how piteously perished
That Phrygian dame, who came to rule among us,
The child of Tantalus,
Whom, clinging to her as the ivy clings,
A sprouting rock controlled,
And as she wastes away, the legend tells us,
She lacks nor rain nor snow,
But still, beneath her ever-weeping brows,
Bedeweth she her bosom :
Likkest to her, fate leads me to my rest !

CHORUS.

A Goddess was she, and Gods were her fathers :
We are but mortals, and mortal our sires :
Bethink thee how great for a perishing soul,
To challenge the fame of the Godlike !

ANTIGONE.

Ah ! I am laughed to scorn ! why by my father's Gods
Dost so deride me ere my death,
While yet the sun beholds me ?

820

ω πόλις, ω πόλεως
πολυκτήμονες ἄνδρες·
ἰὼ Διρκαῖαι κρῆναι, Θηβαὶ τ'
εὐαρμάτου ἄλσος, ἔμπας
ξυμμάρτυρας ὑμμ' ἐπικτῶμαι,
οἵα φίλων ἄκλαντος, οἵοις νόμοις
πρὸς τέρμα τυμβόχωστον ἔρχομαι τάφου ποταικίου,
ἰὼ δύστανος,
οὔτ' ἐν τοῖσιν ἔτ', οὔτε τοῖσιν
μέτοικος, οὐ ζῶσιν, οὐ θανοῦσιν,

ΧΟΡΟΣ.

830

προβᾶσ' ἐπ' ἔσχατον θράσους,
ὑψηλὸν ἐς Δίκας βάθρον
προσέπεσες, ω τέκνον, πολύ.
πατρῷον δ' *ἐκτελεῖς τιν' ἀθλον.

ΑΝΤΙΓΟΝΗ.

ἔψαυσας ἀλγεινοτάτας ἐμοὶ μερίμνας, ἀντιστ. β'.
πατρὸς τριπόλιστον τοῖτον, 835
τοῦ τε πρόπαντος
ἀμετέρου πότμου
κλεινοῖς Λαβδακίδαισιν.
ἰὼ ματρῷαι λέκτρων ἄται,
κοιμήματά τ' αὐτογέννητ' 840
ἀμῷ πατρὶ δυσμόρου ματρὸς,
οἴων ἐγώ ποθ' ἀ ταλαίφρων ἔφυν
πρὸς οὓς ἀραιος, ἀγαμος, ἀδ' ἐγώ μέτοικος ἔρχομαι.

820 γρ. ἔργμα.

823 γρ. ἐκτείνεις.

828 γρ. βροτοῦσιν οὗτ' ἐν νεκροῖσι.

838 γρ. οἴκτον.

City, and citizens of high estate,
Ah ! and ye streams of Dirke, and thou grove
Of Thebe car-renowned,
You at least I gain
For me as fellow-witnesses,
How by my friends unwept, by laws how cruel,
I go to the tomb-heapt mound of a strange sepulture.
Ah woe is me !
Neither with these nor those a settler I;
The living deny and the dead disown me.

CHORUS.

To the height of boldness soaring
On Dirke's lofty throne, my child,
Full rudely hast thou stumbled.
'Tis some ancestral task thou art fulfilling.

ANTIGONE.

Most painful are the thoughts which thou hast harped—
My father's thrice-renownéd tale of sorrow,
Which touches too the lot of all of us—
The famed Labdakidæ.
Woe ! woe ! the curse of the maternal bed—
The incestuous nuptials of my ill-starred mother,
With her own son my father !
Ah ! what a match was that
To which I owe my birth, unhappy me !
To them, under the curse, unblest by marriage,
I go an emigrant from life to death !

ιώ δυσπότμων
κασίγνητε γάμων κυρήσας, 845
θανὼν ἔτ' οὖσαν κατήναρές με.

ΧΟΡΟΣ.

σέβειν μὲν, εὐσέβειά τις·
κράτος δ, ὅτῳ κράτος μέλει,
παραβατὸν οὐδαμῆ πέλει.
σὲ δ αὐτόγνωτος ἄλεσ' ὄργα. 850

ΑΝΤΙΓΟΝΗ.

ἄκλαντος, ἄφιλος, ἀνυμέναιος, 855
*ἄ ταλαιφρων ἄγομαι
τάνδ' ἐτοίμαν οὖν.
οὐκ ἔτι μοι τόδε λαμπάδος τίερὸν ὅμια
θέμις ὄρφν ταλαίνη·
τὸν δ' ἐμὸν πότμον ἀδάκρυτον
οὐδεὶς φίλων στενάζει.

ΚΡΕΩΝ.

Ἄρ' ἴστ', ἀοιδὰς καὶ γόους πρὸ τοῦ θανεῖν
ώς οὐδὲ ἀν εἰς παύσαιτ' ἀν, εἰ χρεὶ λέγειν;
οὐκ ἄξεθ' ως τάχιστα, καὶ κατηρεφεῖ 860
τύμβῳ περιπτύξαντες, ως εἴρηκ' ἐγώ,
ἄφετε μόνην ἔρημον, εἴτε τχρῆ θανεῖν,
εἴτ' ἐν τοιαύτῃ ζῶσα τυμβεύειν στέγη·
ημεῖς γὰρ ἀγνοὶ τούπι τήνδε τὴν κόρην·
μετοικίας δ' οὖν τῆς ἄνω στερήσεται. 865

859 λείπ. ἀ.

854 γρ. ιερὸν.

863 γρ. χρῆ.

Ah ! brother mine,
Thy marriage too has brought no good—
Dying, thou hast destroyed me living still.

CHORUS.

All reverence good reverence is :
But might, when might is rightly held,
May on no plea be overstept ;
Thy self-willed temper hath destroyed thee !

ANTIGONE.

Unwept, unfriended, and unwedded, I,
A weary-hearted maid,
Am led along this road of imminent death.
No longer may I see
This luminary's sacred eye, unhappy !
All unbemoaned by friends,
My fate calls forth no tear !

KREON.

(Advancing from the Palace.)

Know ye that no man e'er would make an end
If it might serve his purpose to defer
With groans and dirges the approach of death ?
Away with her at once, and close her round
With the o'erarching tomb, as I commanded.
There leave her to herself, whether she wills
To die or live entombed in such a house :
We wash our hands of her, and take no sin
Whate'er befals; but of a settlement
In upper air we doom her alienate.

(Retires again.)

ΑΝΤΙΓΟΝΗ.

ὡς τύμβος, ὡς νυμφεῖον, ὡς κατασκαφὴς
 οἰκησις ἀείφρουρος, οὐ πορεύομαι
 πρὸς τοὺς ἔμαυτῆς, ὃν ἀριθμὸν ἐν νεκροῖς
 πλεῖστον δέδεκται Περσέφασσ' ὄλωλότων·
 ὃν λοισθία ὕγεια καὶ κάκιστα δὴ μακρῷ
 κάτειμι, πρὶν μοι μοῖραν ἔξήκειν βίου.
 ἐλθοῦσα μέντοι, κάρτ' ἐν ἐλπίσιν τρέφω
 φίλη μὲν ἥξειν πατρὶ, προσφιλῆς δὲ σοὶ,
 μῆτρε, φίλη δὲ σοὶ, κασίγνητον κάρα·
 ἐπεὶ θανόντας αὐτόχειρ ὑμᾶς ἐγὼ 870
 ἔλουσα, κάκόσμησα, κάπιτυμβίους
 χοὰς ἔδωκα· νῦν δὲ, Πολύνεικες, τὸ σὸν
 δέμας περιστέλλονσα, τοιάδε ἄρνυμαι.
 καίτοι σ' ἐγὼ τίμησα τοῖς φρονοῦσιν εὖ.
 οὐ γάρ ποτ' οὗτ' ἄν, εἰ τέκνων μήτηρ ἔφυν, 878
 οὗτ' εἰ πόσις μοι κατθανὼν ἐτήκετο,
 βίᾳ πυλιτῶν τόνδε ἄν ἡρόμην πόνον.
 τίνος νόμου δὴ ταῦτα πρὸς χάριν λέγω;
 πόσις μὲν ἄν μοι, κατθανόντος, ἄλλος ἦν,
 καὶ παῖς ἀπ' ἄλλου φωτὸς, εἰ τοῦδε ἥμπλακον· 885
 μητρὸς δὲ ἐν Ἀιδου καὶ πατρὸς κεκευθότοιν,
 οὐκ ἔστ' ἀδελφὸς ὅστις ἄν βλάστοι ποτέ.
 τοιώδε μέντοι σ' ἐκπροτιμήσασ' ἐγὼ
 νόμῳ, Κρέοντι ταῦτ' ἔδοξ' ἀμαρτάνειν,
 καὶ δεινὰ τολμᾶν, ὡς κασίγνητον κάρα. 890
 καὶ νῦν ἄγει με διὰ χερῶν οὕτω λαβὼν,

ANTIGONE.

O tomb, O bridal chamber, O thou dwelling,
Dug in the solid rock, and ever guarded !
Whither I go to join my kindred dead.
Dead are they—few remain—and Persephassa
Has taken them to herself. And I the last,
And far most miserably, shall now descend
Before my term of life has reached the close
Allotted me by fate. Yet, going thither,
I cherish it among my fondest hopes,
I shall be welcomed with my father's love,
With thy affection, mother, and thy love,
O brother mine; because, when that ye died,
With mine own hands I bathed and deckt you all,
And poured around your sepulchres libations
Due to the tomb: but now, O Polyneikes,
Such is my meed for honouring *thy* corse.
Yet did I well to honour thee, if those
Who judge aright will judge the deed. For never
Or had I lost the children I had borne,
Or had my husband pined away in death,
Would I have taken up this toil, defying
The public will. And wherefore say I this?
What rule of right is *there*?—My husband dead,
Another husband might have filled his place.
And if I lost my child, another mate
Might have begotten me another son.
But now that Hades veils from mortal eyes
Father and mother both, there is no root
From which a brother's life could bloom again.
Guided by such a rule, I thought it meet
To seek thy honour, and neglect all else:
But Kreon deems it sin and dire transgression,
O brother mine ! And now he leads me forth
By force of hand, unbedded and unwedded,

ἀλεκτρον, ἀνυμέναιον, οὐτε του γάμου
μέρος λαχοῦσαν, οὐτε παιδείου τροφῆς·
ἄλλ' ὡδὸς ἔρημος πρὸς φίλων ἢ δύσμορος,
ζῶσ' εἰς θανόντων ἔρχομαι κατασκαφάς. 895
ποίαν παρεξελθοῦσα δαιμόνων δίκην;
τί χρή με τὴν δύστηνον ἐς θεοὺς ἔτι
βλέπειν; τίν' αὐδὰν ξυμμάχων; ἐπεὶ γε δὴ
τὴν δυσσέβειαν εὐσεβοῦσ' ἐκτησάμην.
ἄλλ', εἰ μὲν οὖν τάδε ἔστιν ἐν θεοῖς καλὰ, 900
παθόντες ἀν ξυγγνοῦμεν ἡμαρτηκότες·
εἰ δὲ οἴδε ἀμαρτάνουσι, μὴ πλείω κακὰ
πάθοιεν, ἢ καὶ δρῶσιν ἐκδίκως ἐμέ.

ΧΟΡΟΣ.

ἔτι τῶν αὐτῶν ἀνέμων ταῦται
ψυχῆς ριπαὶ τήνδε γ' ἔχουσιν. 905

ΚΡΕΩΝ.

τοιγάρ τούτων τοῖσιν ἄγονοιν
βραδυτῆτος ὑπερ κλαύμαθ' ὑπάρξει.

ΑΝΤΙΓΟΝΗ.

οἴμοι, θανάτου τὸντ' ἐγγυτάτῳ
τούπος ἀφίκται.

ΧΟΡΟΣ.

θαρσεῖν οὐδὲν παραμυθοῦμαι 910
μὴ οὐ τάδε ταύτη κατακυροῦσθαι.

ΑΝΤΙΓΟΝΗ.

ὦ γῆς Θήβης ἄστυ πατρῷον,
καὶ θεοὶ προγενεῖς,

^{ποτε} γρ. αὐταὶ.

The promised nuptial tie denied to me,
 And the sweet care of children. Ill-starred maid !
 Thus left of friends I go, while yet alive,
 Down to the cavernous chambers of the dead !
 In what sort have I wronged the laws of heaven ?
 Ah ! why, unhappy, must I still regard
 The Gods—what aid invoke ? when now I earn
 The name of impious by my piety.
 Then be it so—if heaven approves these deeds,
 My punishment shall prove to me my guilt;
 But if the sin is theirs, may they not suffer
 More sorrow than they wrongly wreak on me !

(Kreon comes forward again.)

(Anapaestic Movement.)

CHORUS.

Blowing still from the self-same quarter the
 Storm of the soul this maiden possesseth.

KREON.

For this, and for loitering thus by the way,
 With weeping and wailing these guards shall atone.

ANTIGONE.

Ah me ! this announcement has come to mine ears,
 The near neighbour of death !

CHORUS.

No comfort I give for the confident hope
 That this sentence will lack its fulfilment.

ANTIGONE.

Land of my fathers ! city of Thebe !
 Gods of my lineage !

ἄγομαι δὴ, κούκ ἔτι μέλλω.
 λεύσσετε, Θήβης † τὴν κοιρανίδῶν
 μούνην λοιπῆν,
 οἵα πρὸς οἴων ἀνδρῶν πάσχω,
 τὴν εὐσεβίαν σεβίσασα.

I. ΣΤΑΣΙΜΟΝ ΤΕΤΑΡΤΟΝ.

ΧΟΡΟΣ.

Ἐτλα καὶ Δανάας οὐράνιον φῶς στρ. α'.
 ἀλλάξαι δέμας ἐν χαλκοδέτοις αὐλαῖς· 920
 κρυπτομένα δ' ἐν τυμβήρει θαλάμῳ κατεζεύχθη.
 καίτοι τὰς γενεὰς τίμιος, ὁ παῖ, παῖ,
 καὶ Ζηνὸς ταμιεύεσκε γονὰς χρυσορύτους.
 ἀλλ' ἀ μοιριδίᾳ τις δύνασις δεινά·
 οὐτ' ἄν νιν τόλβος, οὔτ' Ἄρης,
 οὐ πύργος, οὐχ ἀλίκτυποι κελαιναὶ 925
 νᾶς ἐκφύγοιεν.

ζεύχθη δ' τὸξύχολος παῖς ὁ Δρύαντος, ἀντ. α'.
 Ἡδωνῶν βασιλεὺς, κερτομίοις οργαῖς,
 ἐκ Διονύσου πετρώδει κατάφαρκτος ἐν δεσμῷ. 930
 οὕτω τᾶς μανίας δεινὸν ἀποστάξει
 ἀνθηρόν τε μένος κεῖνος ἐπέγυνω τὸ δὲ *δύαις
 ψαύων τὸν θεὸν ἐν κερτομίοις γλώσσαις.
 παύεσκε μὲν γὰρ ἐνθέους
 γυναικας, εὗιόν τε πῦρ, φιλαύλους τ'

⁹¹⁶ γρ. οἱ κοιρανίδαι τὴν βασιλίδα. ⁹³³ λείπ. καὶ.
⁹²⁶ γρ. ὅμβρος. ⁹²⁸ γρ. ὄξυχόλως. ⁹³² γρ. μανίας.

They seize me—no longer I tarry !
 See me, the only surviving branch of the
 Princes of Thebe,
 See what a doom, and from whom, is upon me,
 Because I the holy have hallowed !

(Antigone is led away.)

X. FOURTH STASIMON.

CHORUS.

STROPHE I.

E'en Danaë's form endured to lose
 In brass-clampt halls the light of heaven.
 Concealed and pent was she in tomb-like chamber ;
 And yet, my child, my child,
 From lineage high she came,
 And husbanded the seed of Zeus,
 Flowing in golden streams.
 The power of destiny is mighty still !
 Nor wealth nor war,
 Nor tower on land, nor the black ships, sea-stricken,
 Can escape it.

ANTISTROPHE I.

He too, so keen in wrath, the son of Dryas,
 Edonia's King, received the yoke,
 Thanks to his taunting mood,
 By Dionysus closed around with rocky bonds.
 So mighty and so vigorous the strength
 Of madness which distilled from him.
 But sorrow taught him
 It was a God his jeering tongue had mocked.
 For he sought to let and hinder
 The dames possessed by God,
 And the Bacchanalian torches ;

ηρέθιζε Μούσας.

παρὰ δὲ Κνανέων πελαγέων διδύμας ἀλός, στρ. β'.

ἀκταὶ Βοσπόριαι, ὃ δὲ Θρηκῶν † [ἄξενος]

Σαλμύδησος, ὧν * ἄγχιστος Ἀρης

δισσοῖσι Φινείδαις

940

εἰδεν ἀρατὸν ἔλκος,

τυφλωθὲν ἐξ ἀγρίας δάμαρτος,

ἀλαὸν ἀλαστόροισιν ὄμμάτων κύκλοις ἀραχθὲν,

ἐγχέων * ἄτερθε,

χείρεσσι καὶ κερκίδων ἀκμαῖσι·

945

κατὰ δὲ τακόμενοι μέλεοι μελέαν πάθαν ἀντιστ. β'.

κλαῖον ματρὸς, ἔχουντες ἀνύμφευτον γονάν·

ἀ δὲ σπέρμα μὲν ἀρχαιογόνων

† αὐδασ' Ἐρεχθειδᾶν,

τηλεπόροις δὲ ἐν ἄντροις

950

τράφη θυέλλησιν ἐν πατρώαις

Βορεὰς ἄμιτπος ὁρθόποδος ὑπὲρ πάγου θεῶν παῖς·

ἀλλὰ καπ' ἐκείνης

Μοῖραι μακραίωνες ἐσχον, ὡς παῖ.

ΙΑ. ΕΠΕΙΣΟΔΙΟΝ ΠΕΜΠΤΟΝ.

ΤΕΙΡΕΣΙΑΣ.

ΘΗΒΗΣ ἄνακτες, ἥκομεν κοινὴν ὄδὸν

955

⁹³³ λείπ. ἄξενος.

⁹³³ γρ. ἄγχίπολις.

⁹⁴⁴ γρ. ἐγχ. ὑφ' αἰματηραῖς.

⁹⁴⁵ ἄντασ'.

And much provoked the Muses of the flute.

STROPHE II.

By the Cyanean shoals, where two seas meet,
 Are the Bosporian cliffs, and Salmydesus,
 Where Thracians dwell, unkind to voyagers.
 There Mars, the neighbour, saw the accursed wound,
 Inflicted, blindness-bringing,
 On the two sons of Phineus,
 By his savage wife ;
 A wound sight-leasing to the ghostly eye-balls,
 Stabbed without spears
 By violent hands and with the shuttle's point.

ANTISTROPHE II.

Wasting away their mother's piteous sufferings,
 Full piteously they bewailed,
 Sprung as they were from one
 In marriage most unblest.
 But she, by line maternal, challenged her share
 In the old honours of the Erechtheidæ.
 And, Boreas-daughter, she was reared amid paternal
 gales,
 In the deep-grottoed caverns ;
 Swift as the steed she climb the precipices—
 Child of the deities was she,
 But yet the everlasting Fates
 O'ertook e'en her, my child.

(Teiresias enters led by a boy.)

XI. FIFTH EPISODE.

TEIRESIAS.

Nobles of Thebes, behold us here consorted,

δύ' ἔξ ἐνὸς βλέπουτε. τοῖς τυφλοῖσι γάρ
αὕτη κέλευθος ἐκ προηγητοῦ πέλει.

ΚΡΕΩΝ.

τί δὲ ἔστιν, ὡς γεραιὲ Τειρεσία, νέον;

ΤΕΙΡΕΣΙΑΣ.

ἐγὼ διδάξω· καὶ σὺ τῷ μάντει πιθοῦ.

ΚΡΕΩΝ.

οὔκουν πάρος γε σῆς ἀπεστάτουν φρενός. 960

ΤΕΙΡΕΣΙΑΣ.

τοιγάρ δι' ὄρθῆς τήνδε ναυκληρεῖς πόλιν.

ΚΡΕΩΝ.

ἔχω πεπονθὼς μαρτυρεῖν ὄνήσιμα.

ΤΕΙΡΕΣΙΑΣ.

φρόνει βεβῶς αὐτὸν ἕπει ξυροῦ τύχης.

ΚΡΕΩΝ.

τί δὲ ἔστιν; ὡς ἐγὼ τὸ σὸν φρίσσω στόμα.

ΤΕΙΡΕΣΙΑΣ.

γνώσει, τέχνης σημεῖα τῆς ἐμῆς κλύων. 965
 εἰς γάρ παλαιὸν θάκον ὄρνιθοσκόπον
 ἵζων, ἵν' ἦν μοι παντὸς οἰωνοῦ λιψῆν,
 ἀγνῶτ' ἀκούω φθόγγον ὄρνιθων, κακῷ
 κλάζοντας οἴστρῳ καὶ βεβαρβαρωμένῳ,
 καὶ σπῶντας ἐν χηλαῖσιν ἀλλήλους φοναῖς 970
 ἔγνων πτερῶν γάρ ροιβδος οὐκ ἄσημος ἦν.
 εὐθὺς δὲ δείσας, ἐμπύρων ἐγενόμην
 βωμοῖσι παυφλέκτοισιν ἐκ δὲ θυμάτων

Yokefellows of the road, and one for both
Doth spy the way: for thus it is, the blind
Must stay at home, unless his guide go with him.

KREON.

O old Teiresias, say, what hath befallen?

TEIRESIAS.

That shalt thou learn: do thou the seer obey.

KREON.

Never as yet have I thy counsel scorned.

TEIRESIAS.

Therefore thou steer'st the state unswerved by storms.

KREON.

I own the profit that I owe to thee.

TEIRESIAS.

Once more thou standest on the edge of fate.

KREON.

What is't? I shudder as I hear thy words.

TEIRESIAS.

The tokens of my art will tell thee. Listen!
I sat upon mine old augurial throne,
Where was my haven for each fowl of the air,
And lo! I hear an unknown voice of birds,
Clamouring with fierce and inarticulate rage,
And clawing one another to the death.
Thus much I knew: for their wings' whizzing sound
Told a plain tale. And forthwith in my fear
I sent to try the ignispicious signs
Amid the blaze of the enkindled altars.
There from the victim no clear flame arose,

“Ηφαιστος οὐκ ἔλαμπεν, ἀλλ' ἐπὶ σποδῷ
μυδῶσα κηκὶς μηρίων ἐτήκετο, 975
κάτυφε, κάνεπτυε· καὶ μετάρσιοι
χολαὶ διεσπείροντο, καὶ καταρρύεις
μηροὶ καλυπτῆς ἔξεκειντο πιμελῆς.
τοιαῦτα παιδὸς τοῦδ' ἐμάνθανον πάρα,
φθίνοντ' ἀσήμων ὄργιών μαντεύματα. 980
ἔμοὶ γάρ οὐτος ἡγεμῶν, ἄλλοις δὲ ἐγώ.
καὶ ταῦτα τῆς σῆς ἐκ φρενὸς νοσεῖ πόλις.
βωμοὶ γάρ ημῖν ἐσχάραι τε παντελεῖς
πλήρεις ὑπ' οἰωνῶν τε καὶ κυνῶν βορᾶς
τοῦ δυσμόρου πεπτῶτος Οἰδίπου γόνου. 985
καὶ τοῦ δέχονται θυστάδας λιτὰς ἔτι
θεοὶ παρ' ημῶν, οὐδὲ μηρίων φλόγα,
οὐδὲ ὄρνις εὐσήμους ἀπορροιθδεῖ βοάς,
ἀνδροφθόρου βεβρώτες αἷματος λίπος.
ταῦτ' οὖν, τέκνον, φρόνησον. ἀνθρώποισι γάρ 990
τοῖς πᾶσι κοινόν ἐστι τούξαμαρτάνειν
ἐπεὶ δὲ ἀμάρτῃ, κεῖνος οὐκ ἔτ' ἔστ' ἀνὴρ
ἄβουλος οὐδὲ ἀνολβος, ὅστις ἐσ κακὸν
πεσὼν ἀκεῖται, μηδὲ ἀκίνητος πέλει.
αὐθαδία τοι σκαιότητ' ὄφλισκάνει. 995
ἀλλ' εἰκε τῷ θανόντι, μηδὲ ὀλωλότα
κέντει. τίς ἀλκὴ τὸν θανόντ' ἐπικτανεῖν;
εὖ σοι φρονήσας εὖ λέγω· τὸ μαθάνειν δὲ
ἥδιστον εὖ λέγοντος, εἰ κέρδος λέγοι.

ΚΡΕΩΝ.

ὦ πρέσβυ, πάντες, ὥστε τοξόται σκοποῦ, 1000
τοξεύετ’ ἀνδρὸς τοῦδε, κούδε μαντικῆς

But in the ashes liquefying grease
 From off the bones did ooze and smoke and sputter.
 High in the air the vesicles were scattered :
 And from the solid fat, which covered them,
 The thighs fell out, and lay all bare below.
 Such baffled signs of omens indistinct
 This boy made known to me. For, as to others
 I serve as guide, he serves as guide to me.
 Thy will has brought this sickness on the state.
 Our altars, high and low, of every sort,
 Have taken infection from the birds and dogs
 Which feed upon the son of OEdipus,
 Fallen by such a dismal-fatal end.
 Therefore the Gods no longer take our proffers
 Of sacrificial prayers and thigh-bone flames ;
 Nor do the birds with flapping wings give out
 Sounds of good omen, for they all have eaten
 The fattening blood of man in battle slain.
 Then take these things to heart, my son : for error
 Is as the universal lot of man ;
 But whensoe'er he errs, that man no longer
 Is witless or unblest, who, having fallen
 Into misfortune, seeks to mend his ways
 And is not obstinate : the stiffneckt temper
 Must oft plead guilty to the charge of folly.
 Then yield thee to the dead, nor further stab
 The fallen foe : what bravery is this,
 To kill the dead again ? With good intentions
 I give thee now good counsel, and to learn
 Is sweetest when good counsel counsels gain.

KREON.

Old man, ye all, like bowmen at the butts,
 Are aiming at me ; e'en with prophet's lore

ἀπρακτος ὑμῖν εἰμὶ, τῶν * ὑπ', ἀργύρου,
ἐξημπόλημαι κάκπεφόρτισμαι πάλαι.
κερδαίνετ', ἐμπολάτε τὸν πρὸς Σάρδεων
ἡλεκτρον, εἰ βούλεσθε, καὶ τὸν Ἰνδικὸν 1005
χρυσόν· τάφῳ δ' ἐκεῖνον οὐχὶ κρύψετε,
οὐδὲ εἰ θέλουντ' οἱ Ζηνὸς αἰετοὶ βορὰν
φέρειν νιν ἀρπάζοντες ἐς Διὸς θρόνους,
οὐδὲ ὡς μίασμα τοῦτο μὴ τρέσας ἐγὼ
θάπτειν παρήσω κεῖνον. εὐ γὰρ οἶδ' ὅτι 1010
θεοὺς μιαίνειν οὐτὶς ἀνθρώπων σθένει.
πίπτουσι δ', ω γεραιὲ Τειρεσία, βροτῶν
χοὶ πολλὰ δεινοὶ πτώματ' αἰσχρ', ὅταν λόγους
αἰσχροὺς καλῶς λέγωσι τοῦ κέρδους χάριν.

ΤΕΙΡΕΣΙΑΣ.

φεῦ· 1015
ἀρ' οἰδεν ἀνθρώπων τις, ἀρα φράζεται—

ΚΡΕΩΝ.

τι χρῆμα; ποίον τοῦτο πάγκοινον λέγεις.

ΤΕΙΡΕΣΙΑΣ.

ὅσῳ κράτιστον κτημάτων εὐβουλία;

ΚΡΕΩΝ.

ὅσῳπερ, οἶμαι, μὴ φρονεῖν πλείστη βλάβη.

ΤΕΙΡΕΣΙΑΣ.

ταύτης σὺ μέντοι τῆς νόσου πλήρης ἔφυς. 1020

ΚΡΕΩΝ.

οὐ βούλομαι τὸν μάντιν ἀντειπεῖν κακῶς.

¹⁰⁰⁸ γρ. τῶν δ' ὑπαὶ γένους.

I am bartered for by you, by whom, for silver,
This long while have I been both bought and sold.
Well ! make your gains : earn, as ye will, by traffick
The Lydian amber-gold and Indian gold :
But nathless ye shall never bury *him* ;—
Not though Jove's eagles take him as their food,
And bear him to the God's supernal throne,
Not by the dread of this pollution moved
Will I give him to burial : for I know
'Tis not in man to foul heaven's purity.
But, old Teiresias, e'en the ablest mortals
Fall shamefully, when, for the sake of gain,
They utter shameful speeches speciously.

TEIRESIAS.

Oh !

What man is there that knows ? who that considers—

KREON.

In what ? thou askest comprehensive questions.

TEIRESIAS.

How far the best of goods good counsel is ?

KREON.

As far as folly is the greatest loss.

TEIRESIAS.

Well, thou at least hast caught that grievous ailment.

KREON.

I will not bandy insults with a prophet.

ΤΕΙΡΕΣΙΑΣ.

καὶ μὴν λέγεις, ψευδῆ με θεσπίζειν λέγων.

ΚΡΕΩΝ.

τὸ μαντικὸν γὰρ πᾶν φιλάργυρον γένος.

ΤΕΙΡΕΣΙΑΣ.

τὸ δ' ἐκ τυράννων, αἰσχροκέρδειαν φιλεῖ.

ΚΡΕΩΝ.

ἄρ' οἶσθα ταγοὺς ὄντας, ἀν λέγης, λέγων; 1025

ΤΕΙΡΕΣΙΑΣ.

οἰδός· ἐξ ἐμοῦ γὰρ τὴνδ' ἔχεις σώσας πόλιν.

ΚΡΕΩΝ.

σοφὸς σὺ μάντις, ἀλλὰ τάδικειν φιλῶν.

ΤΕΙΡΕΣΙΑΣ.

ὅρσεις με τάκινητα διὰ φρενῶν φράσαι;

ΚΡΕΩΝ.

κίνει, μόνον δὲ μὴ πὶ κέρδεσιν λέγων.

ΤΕΙΡΕΣΙΑΣ.

οὗτω γὰρ ἥδη καὶ δοκῶ, τὸ σὸν μέρος; 1030

ΚΡΕΩΝ.

ὡς μὴ ὑπολήσων ἵσθι τὴν ἐμὴν φρένα.

ΤΕΙΡΕΣΙΑΣ.

ἀλλ' εὖ γέ τοι κάτισθι μὴ πολλοὺς ἔτι
τροχοὺς ἀμιλλητῆρας Ἡλίου τελῶν,
ἐν οἷσι τῶν σῶν αὐτὸς ἐκ σπλάγχνων ἔνα
νέκυν νεκρῶν ἀμοιβὸν ἀντιδοὺς ἔσει·
ἀνθ' ὧν ἔχεις μὲν τῶν ἄνω βαλῶν κάτω,

TEIRESIAS.

Nay but thou dost, belying my predictions.

KREON.

The race of seers is wholly given to pelf.

TEIRESIAS.

The tyrant-race is given to filthy lucre.

KREON.

Know'st thou it is thy King thou greetest thus?

TEIRESIAS.

Thou rul'st the state my aid preserved for thee.

KREON.

A wise seer art thou, but unrighteous ever.

TEIRESIAS.

Must I awake the secrets of my soul?

KREON.

Awake them: only speak no more for gain.

TEIRESIAS.

And thinkest thou I am seeking gain from *thee*?

KREON.

Know this—thou shalt not traffick in my will.

TEIRESIAS.

And know thou this—the next few revolutions
Of the sun's wheels in rival circles rolling
Scarce shalt thou compass, ere thou hast exchanged,
Dead for the dead a recompense, a child
In whom thy heart's blood flows; because that thou
Hast cast below one who should be above,

ψυχήν τ' ἀτίμως ἐν τάφῳ *μετοικίσας·

ἔχεις δὲ τῶν κάτωθεν ἐνθάδ̄ αὖ θεῶν

ἄμοιρον, ἀκτέριστον, ἀνόσιον νέκυν.

ών οὔτε σοι μέτεστιν οὔτε τοῖς ἄνω

1040

θεοῖσιν, ἀλλ' ἐκ σοῦ βιάζονται τάδε.

τούτων σε λωβητῆρες ὑστεροφθόροι

λοχῶσιν Ἀιδουν καὶ θεῶν Ἐριννές,

ἐν τοῖσιν αὐτοῖς τοῖσδε ληφθῆναι κακοῖς.

καὶ ταῦτ' ἄθρησον εἰ κατηργυρωμένος

1045

λέγω. φανεῖ γὰρ οὐ μακροῦ χρόνου τριβὴ

ἀνδρῶν, γυναικῶν, σοῖς δόμοις κωκύματα.

έχθραι δὲ πᾶσαι ξυνταράσσονται πόλεις,

ὅσων σπαράγματ' ἡ κύνες ταθήγισαν,

ἡ θῆρες, ἡ τις πτηνὸς οἰωνὸς, φέρων

1050

ἀνόσιον ὄσμὴν ἐστιοῦχον ἐς πόλιν.

τοιαῦτά σου, λυπεῖς γὰρ, ὥστε τοξότης

ἀφῆκα θυμῷ καρδίας τοξεύματα

βέβαια, τῶν σὺ θάλπος οὐχ ὑπεκδραμεῖ.

ώ παῖ, σὺ δὲ ήμᾶς ἄπαγε πρὸς δόμους, ἵνα

1055

τὸν θυμὸν οὗτος ἐς νεωτέρους ἀφῆ,

καὶ γνῷ τρέφειν τὴν γλῶσσαν ἡσυχωτέραν,

τὸν νοῦν τ' ἀμείνω τῶν φρενῶν, ἡ νῦν φέρει.

ΧΟΡΟΣ.

ἀνὴρ, ἄναξ, βέβηκε δεινὰ θεσπίσας.

ἐπιστάμεσθα δ', ἐξ ὅτου λευκὴν ἐγώ.

1060

τήνδ' ἐκ μελαίνης ἀμφιβάλλομαι τρίχα,

μή πώ ποτ' αὐτὸν ψεῦδος ἐς πόλιν λακεῖν.

ΚΡΕΩΝ.

ἔγυνακα καύτὸς, καὶ ταράσσομαι φρένας.

¹⁰³⁷ γρ. κάτψικας.

¹⁰⁴⁰ γρ. καθήγυισαν.

And, stript of franchise in the land of life,
Hast sent a soul to settle in the grave.
And, on the other part, detainest here,
From Gods infernal excommunicate,
An unentombed and unaneléd corpse.
Thou hast not art or part in him, nor have
The Gods above, but thou constrainest them.
Therefore, with dreadful thoughts of future mischief,
The avenging Sprites of Hades and of Heaven
Lay wait to take thee in the self-same evils.
Look to it now, if I say this for silver.
For, yet a little while, and thou shalt hear
The wails of men and women in thy palace ;
And all the states are stirred in rage together,
Whose mangled citizens have found a tomb
In hungry maw of dogs and beasts of prey,
Or where some winged fowl of the air has borne
Unholy odours to their hearth and home.
Such arrows in mine anger, for thou gall'st me,
I, as an archer, shoot against thy heart,
Well-aimed, and thou wilt not escape their sting.
Boy, lead me home again that he may vent
His rage on younger men, and learn to keep
His tongue more quiet, and to train his mind
To wiser thoughts than those which guide him now.

(*Teiresias retires.*)

CHORUS.

Sire, he is gone, after dread prophecies.
And since the hoary hairs which crown my head
Were raven locks, I never knew him speak
Falsely in what concerns the common weal.

KREON.

I know it too : my mind is ill at ease.

τό τ' εικάθειν γάρ δεινόν· ἀντιστάντα δὲ
ἄτη πατάξαι θυμὸν, ἐν δεινῷ πάρα.

1065

ΧΟΡΟΣ.

εὐβουλίας δεῖ, παῖ Μενοικέως, Κρέον.

ΚΡΕΩΝ.

τί δῆτα χρὴ δρᾶν; φράγε· πείσομαι δ' ἔγω.

ΧΟΡΟΣ.

έλθων, κόρην μὲν ἐκ κατώρυχος στέγης
ἄνεις· κτίσον δὲ τῷ προκειμένῳ τάφον.

ΚΡΕΩΝ.

καὶ ταῦτ' ἐπαινεῖς, καὶ δοκεῖς παρεικάθειν;

1070

ΧΟΡΟΣ.

δόσον γ', ἄναξ, τάχιστα. συντέμνουσι γάρ
θεῶν ποδώκεις τοὺς κακόφρονας βλάβαι.

ΚΡΕΩΝ.

οἵμοι. μόλις μὲν, καρδίας δ' ἔξισταμαι
τὸ δρᾶν· ἀνάγκῃ δ' οὐχὶ δυσμαχητέον.

ΧΟΡΟΣ.

δρᾶ νυν τάδ' ἐλθῶν, μηδὲ ἐπ' ἄλλοισιν τρέπε.

1075

ΚΡΕΩΝ.

ωδὸς ὡς ἔχω στείχοιμ' ἄν· ἵτ' ἵτ', ὥπασνες,
οἵ τ' ὄντες, οἵ τ' ἀπόντες, αὔξινας χεροῖν
όρμασθ' ἐλόντες εἰς ἐπόψιον τόπον.
ἔγω δ', ἐπειδὴ δόξα τῇδ' ἐπεστράφη,
αὐτὸς τ' ἔδησα, καὶ παρὼν ἐκλύσομαι.

1080

For if to yield is painful, opposition,
Where mischief smites our wrath, is painful too.

CHORUS.

Advise thee well, Kreon, Mencekeus' son.

KREON.

What must I do? Speak; I will heed thy words.

CHORUS.

Go, free the damsel from the cavern'd chamber,
And make a tomb for the neglected corse.

KREON.

Is this thy counsel, and must I give way?

CHORUS.

At once, O King! The hind'rances of heaven
Swiftly, by cross-ways, overtake our folly.

KREON.

Ah me!

'Tis hard, but still my heart must yield to do it;
For he who fights with fate must fight in vain.

CHORUS.

Then go and do it. Leave it not to others.

KREON.

Forth from this spot I go: up, up, my servants,
Present and absent, hasten, axe in hand,
To the high downs which rise before our eyes.
And I, since that my mind has ta'en this turn,
Myself will free her whom I bound myself.

δέδοικα γάρ μὴ τοὺς καθεστῶτας νόμους
ἀριστον ἢ σώζοντα τὸν βίον τελεῖν.

ΙΒ. ΟΡΧΗΣΤΙΚΟΝ.

ΧΟΡΟΣ.

ΠΟΛΥΩΝΥΜΕ, Καδμείας νύμφας ἄγαλμα, στροφὴ α'.

καὶ Διὸς βαρυβρεμέτα
γένος, κλυτὰν ὃς ἀμφέπεις
Ίταλίαν, μέδεις δὲ
παγκοίνοις Ἐλευσινίας

Δηοῦς ἐν κόλποις,
Βακχεῦ Βακχᾶν
† ὁ Τματρόπολιν Θήβαν
† ναιετῶν, παρ' ὑγρῶν
Ίσμηνον † ρείθρων ἀγρίου τ'
ἐπὶ σπορῷ δράκοντος.

σὲ δ' ὑπὲρ τὸ διλόφοιο πέτρας στέροψ
ὅπωπε ἀντιστ. α'.

λιγυνὸς, ἐνθα Κωρύκιαι
Νύμφαι † στίχονσι Βακχίδες,
Κασταλίας δὲ νᾶμα·
καὶ σε Νυστίων ὄρέων
κισσῆρεις ὅχθαι,
χλωρά τ' ἀκτὰ 1100
πολυσταφυλος πέμπει,
ἀμβρότων ἐπέων
εὐαζόντων, Θηβαῖας
ἐπισκοπούντ' ἀγνιάς.

¹⁰⁸⁰ γρ. ὁ Βακχεῦ.

¹⁰⁸² γρ. ρείθρων.

¹⁰⁸⁰ γρ. μητρόπολιν.

¹⁰⁸⁴ γρ. διλόφου.

¹⁰⁸¹ γρ. ναῖων.

¹⁰⁸³ γρ. στείχουσι.

For now I greatly fear 'tis best to pass
Through life observant of the established laws.

(*Hastens off the stage, followed by his guards.*)

XII. TRAGIC DANCING SONG.

CHORUS.

STROPHE I.

Thou of the many names,
Whom Kadmus' daughter loves with a mother's pride,
Whom Jove the awful thunderer begot;
Guardian of far-famed Italy, and King
In dales of Eleusinian Deo, votary-thronged,
Baccheus, the Bacchante's mother-city,
Thebe inhabiting,
By the Ismenus' ever-flowing streams,
Where the grim dragon's teeth were sown.

ANTISTROPHE I.

Thee o'er the double-crested rock
The illumined smoke beholds,
Whither ascend Korycian nymphs in Bacchanalian chorus:
Thee too beholds Kastalia's fount: and thee
The ivy-mantled slopes of Nysa's hills,
And that green headland, where thick clusters hang,
Send, when religious voices hymn thy name,
A visitant to our Theban streets.

τὰν τέκπαγλα τιμᾶς στροφὴ β'. 1105
 ὑπὲρ τπασᾶν πόλεων
 ματρὶ σὺν κεραυνίᾳ·
 καὶ νῦν, ὡς βιαίας
 ἔχεται πάνδημος τάμα πόλις ἐπὶ νόσου,
 μολεῖν καθαρσίῳ ποδὶ Πάρνησταν 1110
 ὑπὲρ κλιτὺν
 ἡ στονόεντα πορθμόν.

ἰὼ πῦρ πνεόντων ἀντιστροφὴ β'.
 χόραγ' ἄστρων, νυχίων
 φθεγμάτων ἐπίσκοπε, 1115
 παῖς τΖηνὸς γένεθλον,
 τπροφάνηθ' ὁ Ναξίαις σαῖς ἄμα περιπόλοις
 τΘυίαισιν, αἱ σε μαινόμεναι πάννυχοι
 χορεύονται
 τὸν ταμίαν Ἱακχον. 1120

ΙΓ. ΕΞΟΔΟΣ.

ΑΓΓΕΛΟΣ.

ΚΑΔΜΟΥ πάροικοι καὶ δόμων Ἀμφίονος,
 οὐκ ἔσθ' ὅποιον στάντ' ἀν ἀνθρώπου βίον
 οὔτ' αἰνέσαιμ' ἀν, οὔτε μεμψαίμην ποτέ.
 Τύχη γὰρ ὄρθοι καὶ Τύχη καταρρέπει
 τὸν εὐτυχοῦντα, τὸν τε δυστυχοῦντ', ἀεὶ· 1125
 καὶ μάντις οὐδεὶς τῶν καθεστώτων βροτοῖς.

^{1108, 6} γρ. ἐκ τασᾶν τιμᾶς ὑπερτάταν. ¹¹⁰⁹ λείπ. ἄμα.
¹¹¹⁴ γρ. καὶ νυχίων. ¹¹¹⁶ γρ. Διὸς. ¹¹¹⁷ λείπει ὁ.
¹¹¹⁸ γρ. θυιάσιν.

STROPHE II.

Her of all cities chief thou honourest,
 Thou and thy mother, lightning-blasted!
 And now that all the city-folk are vexed
 With violent distemper, come to us
 With cleansing foot, o'er the Parnasian height,
 Or 'cross the roaring strait.

ANTISTROPHE II.

What ho ! choir-leader of fire-breathing stars,
 That listenest still to nightly acclamations,
 Begotten child of Zeus, appear before us,
 With all thy Naxian revel-rout around thee,
 Who with mad choirs from sun-down to sun-rise
 Honour thee, giver of all good, Iacchus !

XIII. THE EXODUS.

Enter a messenger: then Eurydike: lastly Kreon, and to him one of the slaves of his household.

MESSENGER.

(Enters on the right by the Parascenia, as from the country.)

O ye who dwell as neighbours by the palace
 Of Kadmus and Amphion, howso stands
 The life of any man, I ne'er would venture
 To speak of it with only praise or blame.
 For be our present fortune good or bad,
 Our fortune's scale is ever on the turn,
 And prophets ne'er predict stability.

Κρέων γάρ ἦν ζηλωτὸς, ὡς ἐμοὶ, ποτὲ,
σώσας μὲν ἔχθρῶν τήνδε Καδμείαν χθόνα,
λαβών τε χώρας παυτελῆ μοναρχίαν
εῦθυνε, θάλλων εὐγενεῖ τέκνων σπορῷ· 1130
καὶ νῦν ἀφεῖται πάντα. τὰς γὰρ ἡδονὰς
ὅταν προδῶσιν ἄνδρες, οὐ τίθηκε ἐγὼ
ζῆν τοῦτον, ἀλλ' ἔμψυχον ἡγοῦμαι νεκρόν.
πλούτει τε γάρ κατ' οἶκον, εἰ βούλει, μέγα,
καὶ ζῆ τύραννον σχῆμ' ἔχων· ἐὰν δὲ ἀπῆ
τούτων τὸ χαίρειν, τᾶλλ' ἐγὼ καπνοῦ σκιᾶς
οὐκ ἀν πριαίμψῃ ἀνδρὶ πρὸς τὴν ἡδονὴν. 1135

ΧΟΡΟΣ.

τι δὲ αὖ τόδε ἄχθος βασιλέων ἥκεις φέρων;

ΑΓΓΕΛΟΣ.

τεθνάσιν· οἱ δὲ ζῶντες αἴτιοι θανεῖν.

ΧΟΡΟΣ.

καὶ τίς φονεύει; τίς δὲ ὁ κείμενος; λέγε. 1140

ΑΓΓΕΛΟΣ.

Αἴμων ὅλωλεν, αὐτόχειρ δὲ αἰμάσσεται.

ΧΟΡΟΣ.

πότερα πατρώφας, ἢ πρὸς οἰκείας χερός;

ΑΓΓΕΛΟΣ.

αὐτὸς πρὸς αὐτοῦ, πατρὶ μηνίσας φόνου.

ΧΟΡΟΣ.

ὦ μάντι, τοῦπος ὡς ἄρ' ὄρθὸν ἤνυσσας.

ΑΓΓΕΛΟΣ.

ὦς ὡδὸς ἔχόντων, τᾶλλα βουλεύειν πάρα. 1145

Thus Kreon's lot erewhile provoked my envy,
When that he saved this country from its foes,
And ruled in absolute sovrainty the land
Of Kadmus, blest with noble progeny.
Now—all is gone. For him I reckon but
An animate corpse, and not a living man,
Whose life's delights are cast away. Thy house,
I grant thee, may be richly stored with wealth ;
And thou may'st live in royal pomp : but if
Joy is not there the while, and I must lose
All happiness thereby, I would not give
Smoke's shadow as the price of all the rest.

CHORUS.

What royal sorrow hast thou here to tell ?

MESSENGER.

Dead are they ! and the living own their death.

CHORUS.

Who is the slayer ? who hath fallen ? Speak.

(*Eurydike opens the doors.*)

MESSENGER.

Hæmon is dead ! no stranger shed his blood.

CHORUS.

Was it his father's, or his own hand slew him ?

MESSENGER.

His own—his father's deed of death incensed him.

CHORUS.

O seer, how soothfast thou hast made thy words !

MESSENGER.

This done, the rest demands your best advice.

(*Eurydike comes from the palace gates attended.*)

ΧΟΡΟΣ.

καὶ μὴν ὄρῳ τάλαιναν Εἰρυδίκην ὁμοῦ
δάμαρτα τὴν Κρέοντος· ἐκ δὲ δωμάτων
ἥτοι κλύουσα παιδὸς ἡ τύχῃ πάρα.

ΕΥΡΥΔΙΚΗ.

ὦ πάντες ἀστοὶ, τῶν λόγων ἐπηρθόμην
πρὸς ἔξοδον στείχουσα, Παλλάδος θεᾶς 1150
ὅπως ίκοιμην εὐγμάτων προσήγορος.
καὶ τυγχάνω τε κλῆθρ' ἀνασπαστοῦ πύλης
χαλῶσα, καὶ με φθόγγος οἰκείου κακοῦ
βάλλει δι' ὕπτων· ὑπτία δὲ κλίνομαι
δείσασα πρὸς δμωᾶσι, κάποπλησσομαι. 1155
ἀλλ' ὅστις ἦν ὁ μῦθος, αὐθὶς εἴπατε.
κακῶν γάρ οὐκ ἄπειρος οὖσ' ἀκούσουμαι.

ΑΓΓΕΛΟΣ.

έγω, φῖλη δέσποινα, καὶ παρὼν ἔρω,
κούδεν παρήσω τῆς ἀληθείας ἔπος.
τί γάρ σε μαλθύσσοιμ' ἀν, ὃν ἐς ὕστερον 1160
ψεῦσται φανούμεθ'; ὄρθὸν ἀλήθει' ἀεί.
έγω δὲ σῷ ποδαγγὸς ἐσπόμην πόσει
πεδίον ἐπ' ἄκρον ἐνθ' ἔκει γο νηλεὲς
κυνοσπάρακτον σῶμα Πολυνείκους ἔτι·
καὶ τὸν μὲν, αἰτήσαντες ἐνοδίαν θεὸν, 1165
Πλούτωνά τ', ὄργας εὐμενεῖς κατασχέθειν,
λούσαντες ἀγνὺν λουτρὸν, ἐν νεοσπάσι
θαλλοῖς ὁ δὴ λέλειπτο συγκατήθομεν,
καὶ τύμβοιν ὄρθόκρανον οἰκείας χθονὸς

CHORUS.

Ah ! poor Eurydike, I see her come,
Consort of Kreon : she has left the palace,
Hearing her son's disaster, or by chance.

EURYDIKE.

O all ye citizens, I heard the tidings
As I was coming forth to bear my greeting
Of supplication to the goddess Pallas.
Just as I loosed the bolt of the closed door,
Tidings of mine own sorrow pierced my ears,
And, horrified, I fell into the arms
Of these my followers, and my senses fled.
Whate'er the story was, tell it again.
To hear of sorrow is not new to me.

MESSENGER.

I, dear my Queen,—for I was there—will speak,
And nought extenuate the truth's disclosures.
Why should I smooth with words, when after-hours
Would prove me false ? The truth stands fast in all things.
I waited on my Lord, to guide his steps
To the high upland mead, where still was lying,
Most piteously rent and torn by dogs,
The corse of Polyneikes. Him, with prayers
To Pluto and the Goddess of the Way,
That they would change their wrath to graciousness,
We washed with pure lavations, and with boughs
Torn from the living olive, all together
We joined in burning what remained of him ;
And heaping high for him a funeral mound

χώσαντες, αὐθις πρὸς λιθόστρωτον κόρης 1170
 νυμφεῖον Ἀιδουν κοῖλον εἰσεβαίνομεν.
 φωνῆς δὲ ἄπωθεν ὄρθιων κωκυμάτων
 κλύει τις ἀκτέριστον ἀμφὶ παστάδα,
 καὶ δεσπότῃ Κρέοντι σημαίνει μολών·
 τῷ δὲ ἀθλίας ἀσημα περιβάίνει βοῆς 1175
 ἔρποντι μᾶλλον ἀστον, οἰμώξας δὲ, ἐπος
 ἵησι δυσθρήνητον· Ὡ τάλας ἐγὼ,
 ἀρ' εἰμὶ μάντις; ἀρα δυστυχεστάτην
 κέλευθον ἔρπω τῶν παρελθουσῶν ὁδῶν;
 παιδός με σαίνει φθόγγος. ἀλλὰ, πρόσπολοι, 1180
 ίτ' ἀστον ὡκεῖς, καὶ παραστάντες τάφῳ,
 ἀθρήσαθ ἀρμὸν χώματος λιθοσπαδῆ,
 δύντες πρὸς αὐτὸν στόμιον, εἰ τὸν Αἴμονος
 φθόγγον ξυνίημ', ἢ θεοῖσι κλέπτομαι.—
 τάδε ἔξ ἀθύμου δεσπότου κελεύσμασιν 1185
 ήθροῦμεν· ἐν δὲ λοισθίῳ τυμβεύματι
 τὴν μὲν, κρεμαστὴν αὐχένος, κατείδομεν
 βρόχῳ μιτώδει σινδόνος καθημμένην·
 τὸν δὲ, ἀμφὶ μέσσῃ περιπετῆ προσκείμενον,
 εὐνῆς ἀποιμώζοντα τῆς κάτω φθορὰν, 1190
 καὶ πατρὸς ἔργα, καὶ τὸ δύστηνον λέχος.
 οὐδὲ ὅρᾳ σφε, στυγνὸν οἰμώξας, ἔσω
 χωρεῖ πρὸς αὐτὸν, κάνακωκύσας καλεῖ·
 Ὡ τλῆμον, οἷον ἔργον εἴργασαι; τίνα
 νοῦν ἔσχες; ἐν τῷ ξυμφορᾶς διεφθάρης; 1195
 ἔξελθε, τέκνον· ικέσιός σε λίστομαι.—

Of natal earth, straightway from thence we sought
The vaulted chamber paved with blocks of stone,
Where Death had wooed the maiden as his bride.
And while it still was distant, some one hears
The voice of lamentations, treble-toned,
Peal from the porch of that unhallowed cell,
And bears the tale right hastily to Kreon.
But as the King drew near there floated round him,
In accents indistinct, the wail of woe.
Then he, his words by weeping interrupted,
Exclaimed, "Ah me! unhappy that I am!
And was my soul prophetic? Is this road
Which now I tread most fraught with wretchedness
Of all my paths? 'Tis my son's voice that greets me!
Quick then, ye slaves, draw nearer to the tomb,
And, standing hard beside it, 'drag away
The closely-fitting stones which block the passage;
Then, creeping to the very mouth, discover
Whether 'tis Hæmon's voice I recognize,
Or heaven has robbed my senses of themselves."
We did as our desponding Lord enjoined,
And, in the farthest corner of the tomb,
We saw *her* hanging by the neck, fast bound
With noose of linen finely-spun, and *him*
With arms enfolded clinging to her form,
Bemoaning his lost bride, his father's deeds,
And his ill-starred betrothal. When the sire
Espied his son, he raised a piteous cry,
And entering the tomb approached him there:
Then lifting up his voice he wept, and said:
"O my poor boy, what hast thou done? what thoughts
Possessed thee! what ill fate has wrought thy ruin?
Come forth, my son,—a suppliant, I entreat thee."

τὸν δὲ ἀγρίοις ὕσσοισι παπτήνας ὁ παῖς,
πτύσας προσώπῳ, κούδεν ἀντειπὼν, ξίφους
ἔλκει διπλοῦς κνάδοντας· ἐκ δὲ ὄρμωμένου
πατρὸς φυγαῖσιν, ἡμπλακέντης ἐιθὲν ὁ δύσμορος 1200
αὐτῷ χολωθεὶς, ὥσπερ εἰχόντης, ἐπενταθεὶς
ῆρεισε πλευραῖς μέσσον ἔγχος, ἐστὸν δὲ ὑγρὸν
ἀγκῶν' ἔτεντος παρθένῳ προσπτύσσεται·
καὶ φυσιῶν ὄξειαν ἐκβάλλει πνοὴν
λευκὴν παρειὰν φοινίου σταλάγματος. 1205
κεῖται δὲ νεκρὸς περὶ νεκρῷ, τά νυμφικὰ
τέλῃ λαχῶν δεῖλαιος τὸν γάρ οὐδενὸν δόμοις,
δείξας ἐν ἀνθρώποισι τὴν ἀβουλίαν,
ὅσῳ μέγιστον ἀνδρὶ πρόσκειται κακόν.

ΧΟΡΟΣ.

τί τοῦτ' ἀν εἰκάσεις; ή γυνὴ πάλιν 1210
φρούδη, πρὶν εἰπεῖν ἐσθλὸν η κακὸν λόγον.

ΑΓΓΕΛΟΣ.

καύτὸς τεθάμβηκέντης ἐλπίσιν δὲ βόσκομαι,
ἄχη τέκνου κλύουσαν, ἐσ πόλιν γόους
οὐκ ἀξιώσειν, ἀλλ' ὑπὸ στέγης ἔσω
δμωαῖς προθήσειν πένθος οἰκείον στένειν. 1215
γνώμης γάρ οὐκ ἅπειρος, ὥσθ' ἀμαρτάνειν.

ΧΟΡΟΣ.

οὐκ οἶδεν· ἔμοιγύ οὖν η τέλην ἀγαν σιγὴν βαρὺν
δοκεῖ προσεῖναι, χή μάτην πολλὴν βοήν.

ΑΓΓΕΛΟΣ.

ἀλλ' εἰσόμεσθα, μή τι καὶ κατάσχετον
κρυφῆ καλύπτει καρδίᾳ θυμουμένη, 1220

¹²⁰⁷ λείπ. γ.

With fierce regards the stripling glared on him—
His looks spoke hatred though he answered not.
Then forth he pulled his double-hilted sword,
And, as his father 'scaped the blow by flight,
On this, poor wretch, in choler with himself,
He leant upon his blade, and fixed it deep
Between his ribs; and then with languid arm
He claspt the maid in his last consciousness,
And in his sharp expiring gasp he threw
A purple drop upon her pallid cheek.
Dead by the dead, he finds, unhappy youth,
His marriage rites consummate in the grave,
And shews to all the world that ill advice
Is far the worst of ills that fall on man.

(*Eurydike rushes into the palace.*)

CHORUS.

What would'st thou say of this? the Queen is gone,
'Ere she a word, or good or bad, has spoken!

MESSENGER.

I shudder at it too: but still the hope
Sustains me, that these tidings having heard
Of her son's sad mishap, she may not deign
To let the city look into her moan,
But will, within, impose upon her menials
This office of domestic lamentation.
She is not strange to sense that she should err.

CHORUS.

I wot not, I: meseems that over-silence
Threatens no less than wailing uncontrolled.

MESSENGER.

Entering the palace we shall soon discover
Whether she veils within her storm-tost heart

δόμους παραστείχοντες. εὐ γάρ οὖν λέγεις
καὶ τῆς ἄγαν γάρ ἐστι που σιγῆς βάρος.

ΧΟΡΟΣ.

καὶ μὴν ὅδ' ἄναξ αὐτὸς ἐφήκει
μνῆμ' ἐπίσημον διὰ χειρὸς ἔχων,
εἰ θέμις εἰπεῖν, οὐκ ἀλλοτρίαν
ἄτην, ἀλλ' αὐτὸς ἀμαρτών. 1225

ΙΔ. ΚΟΜΜΟΣ ΔΕΥΤΕΡΟΣ.

ΚΡΕΩΝ.

'ΙΩ

φρενῶν δυσφρόνων ἀμαρτήματα στροφὴ α'.
στερεά, θανατόεντ',
ῳ κτανόντας τε καὶ
θανόντας βλέποντες ἐμφυλίους. 1230
ῶμοι ἐμῶν ἀνολβα βουλευμάτων.
ἰὼ παῖ, νέος νέψι ξὺν μόρφ
αἰαῖ, αἰαῖ,
ἐθανεῖς, ἀπελύθης,
ἐμαῖς, οὐδὲ σαισι δυσβουλίαις. 1235

ΧΟΡΟΣ.

οἴμ', ως ἔσικας ὁψὲ τὴν δίκην ἰδεῖν.

ΚΡΕΩΝ.

οἴμοι,
ἔχω μαθὼν δεῖλαιος· ἐν δ' ἐμῷ κάρφ
θεὸς τότ' ἄρα τότε μέγα βάρος μ' ἔχων

Something she may not speak. Thou say'st it well :
There *is* a sort of threat in over-silence.

*(Kreon enters from the right, bearing the body of his son,
and followed by a retinue of attendants.)*

(Anapaestic Movement.)

CHORUS.

Lo ! he approaches, the monarch himself, and he
Bears in his arms a sign too distinct ; if the
Truth may be spoken, he rues his own error,
Not a mischief inflicted by others.

XIV. SECOND KOMMOS.

KREON.

STROPHE I.

ALAS, alas ! the sins of senseless minds—
Saddening, deadening—
Ah ! ye that see us both of kindred blood—
The slain beside his slayer.
My ill-starr'd counsels !—out upon them !
O my son, my son,
In years not yet mature, by a fate premature—
—Ah ! woe, woe !—
Thou art dead, thou art gone !
'Twas not thy folly, 'twas mine own !

CHORUS.

Alas !—too late meseems the right thou seest.

KREON.

Ah me !
Sorrow hath taught me ! then, oh then descending
With heavy tread upon my head—the God

ἔπαισεν, ἐν δὲ ἔσειπτεν ἀγρίαις οὐδοῖς,
οἵμοι, λακπάτητον ἀντρέπων χαράν.
Φεῦ, φεῦ, ὡς πόνοι βροτῶν δύσπονοι.

1240

ΕΞΑΓΓΕΛΟΣ.

ῳ δέσποθ, ὡς ἔχων τε καὶ κεκτημένος,
τὰ μὲν πρὸ χειρῶν τάδε φέρων, τὰ δὲ
ἔοικας ἥκειν καὶ τάχ’ ὄψεσθαι κακά.

1245

KPEΩΝ.

τί δὲ ἔστιν αὐτὸν κάκιον, ή κακῶν ἔτι;

ΕΞΑΓΓΕΛΟΣ.

*γυνὴ τέθυηκε, τοῦντε παμμήτωρ νεκροῦ,
δύστηνος, ἄρτι νεοτόμοισι πλήγμασιν.*

ΚΡΕΩΝ.

ιω,
ιω δυσκάθαρτος Ἀιδον λιμήν. ἀντιστ. α'. 1250
τί μ' ἄρα, τί μ' ὀλέκεις;
. ὥ κακάγγελτά μοι
προπέμψας ἄχη, τίνα θροεῖς λόγον;
αῖ, αῖ, ὀλωλότ' ἄνδρ' ἐπεξειργάσω.
τί φῆς; τίνα λέγεις νέον μοι *νέῳ,
αἰαῖ, αἰαῖ,
σφάγιον ἐπ' ὀλέθρῳ
γυναικεῖον ἀμφικεῖσθαι μόρον;

ΕΞΑΓΓΕΛΟΣ.

όραν πάρεστιν. οὐ γὰρ ἐν μυχοῖς ἔτι.

¹²⁵⁵ γρ. νέου μοι λόγου.

Spurned me and cast me on my cruel ways.

—Ah me !

He overturned and trampled on my joy.

Fie, fie !—the toilsome toils of mortal men.

ATTENDANT.

(From the house.)

O sire, as having both in hand and store,

Thou bringest home this sorrow in thine arms ;

But other sorrow soon will greet thee here.

KREON.

What greater, or what other grief is that ?

ATTENDANT.

The Queen, with wounds fresh-gaping, lieth dead,

Hapless ! in life and death her son's true mother.

KREON.

ANTISTROPHE I.

Alas, alas ! insatiate gulf of Hades,

Why, ah why destroy me thus ?

O thou who hast companionéd

These woes of evil tidings,

What are the words thou speakest ?

Woe, ah woe !

Already dead, thou hast again undone me.

What say'st thou ? What is this thou tellest,

(Ah woe, woe !)

That a new bloody death—my wife's—is added to

This desolation still too new ?

CHORUS.

That may'st thou see—the wall no longer hides her.

(The scene opens, and the body of Eurydike is discovered lying on a couch, with a sacrificial knife just fallen from her hand.—The slaves stand around her.)

ΚΡΕΩΝ.

οἵμοι·

1260

κακὸν τόδ' ἄλλο δεύτερον βλέπω τάλας.
 τίς ἄρα, τίς με πότμος ἔτι περιμένει;
 ἔχω μὲν ἐν χείρεσσιν ἀρτίως τέκνου,
 τάλας, τὸν δ' ἐναντα προσβλέπω νεκρόν.
 φεῦ, φεῦ μάτερ ἀθλία, φεῦ τέκνου.

1265

ΕΞΑΓΓΕΛΟΣ.

ἡ δ' ὁξύθηκτος ἥδε βωμία † πτέρυξ
 λύει κελαινὰ βλέφαρα, [* προσπίπτει δ' ἐκεὶ^{σφάγιον ὅπως βωμοῖσι,]} κωκύσασα μὲν
 τοῦ πρὶν θανόντος Μεγαρέως κλεινὸν † λάχος,
 αὐθις δὲ τοῦδε, λοίσθιον δὲ σοὶ κακὸς
 πράξεις ἐφυμηῆσασα τῷ παιδοκτόνῳ.

1270

ΚΡΕΩΝ.

αἰαῖ, αἰαῖ,

στροφὴ β'.

ἀνέπταν φόβῳ. τί μ' οὐκ ἀνταίαν
 ἐπαισέν τις ἀμφιθήκτῳ ξίφει;
 δεῖλαιος ἐγὼ,
 φεῦ, φεῦ,
 δειλαίᾳ δὲ συγκέκραμαι δύῃ.

1275

ΕΞΑΓΓΕΛΟΣ.

ώς αἰτίαν γε τῶνδε κάκείνων ἔχων
 πρὸς τῆς θαυούσης τῆσδ' ἐπεσκήπτου μόρων.

ΚΡΕΩΝ.

ποίῳ δὲ κάπελύσατ' ἐν φοναῖς τρόπῳ;

1280

1266 γρ. πέριξ.

1267 λείπ. προπίπτει, κ.τ.λ.

1268 γρ. λέχος.

KREON.

Ah me !
 I do indeed behold this second woe.
 What—ah ! what destiny awaits me still ?
 While yet my arms enfold my child, unhappy !
 I see before mine eyes that bleeding corse !
 Alas, ill-fated mother ! O my son !

ATTENDANT.

(Standing by Eurydike, and taking up the knife which has fallen from her hand.)

'Twas this sharp sacrificial altar-knife
 That closed her eyes in darkness, and she fell,
 As falls the victim at the altar-steps :
 But first she wailed the glorious destiny
 Of Megareus, dead before ; and then *his* fate ;
(Pointing to the body of Haemon.)
 And, last of all, repeated imprecations
 She heaped on *thee*—the murderer of thy sons.

KREON.

STROPHE II.

Alas, Alas !
 Fear thrills me : wherefore hath not one of you
 Thrust me straight to my heart,
 With falchion double-edged ?
 Ah ! pity me, a piteous bondage
 On every side surrounds me.

ATTENDANT.

She charged thee, dying, as the guilty cause
 Of both the present and the former death.

KREON.

Say—by what mode of bloodshed did she die ?

ΕΞΑΓΓΕΛΟΣ.

*παισασ' ὑφ' ἥπαρ αὐτόχειρ αὐτὴν, ὅπως
παιδὸς τόδ' ἥσθετ' ὁξυκώκυτον πάθος.*

ΚΡΕΩΝ.

ἄμοι μοι, τάδ' οὐκ ἐπ' ἄλλον βροτῶν
έμας ἀρμόσσει ποτ' ἐξ αἰτίας.
ἐγὼ γάρ σ' ἐγώ τοσ' ἔκανον, ὃ μέλεος. 1285
ἐγώ· φάμ' ἔτυμον. ίώ πρόσπολοι,
ἀγετέ μ' ὅτι τάχιστ' ἀγετέ μ' ἐκποδῶν,
τὸν οὐκ ὄντα μᾶλλον ἢ μηδένα.

ΧΟΡΟΣ.

κέρδη παραινεῖς, εἴ τι κέρδος ἐν κακοῖς·
βράχιστα γάρ κράτιστα τὰν ποσὶν κακά. 1290

ΚΡΕΩΝ.

**αἰαῖ, αἰαῖ,* ἀντιστ. β'.
φανήτω μόρων ὁ κάλλιστ' ἐμῶν,
έμοὶ τερμίαν ἄγων ἡμέραν
ὑπατος· ἵτω, ἵτω,
**φεῦ, φεῦ,* 1295
ὅπως μηκέτ' ἀμαρ ἄλλ' εἰσίδω.

ΧΟΡΟΣ.

μέλλοντα ταῦτα. τῶν προκειμένων τι χρή
πράσσειν μέλει γάρ τῶνδ' ὅτοισι χρή μέλειν.

ΚΡΕΩΝ.

ἄλλ' ὡν τέρῳμεν, ταῦτα συγκατηνξάμην.

ΧΟΡΟΣ.

μή νυν προσεύχου μηδέν· ὡς πεπρωμένης 1300
οὐκ ἔστι θυητοῖς ξυμφορᾶς ἀπαλλαγή.

¹²⁸⁵ λείπ. σ'. ¹²⁸⁷ γρ. τάχος. ¹²⁹¹ γρ. ἵτω, ἵτω.
¹²⁹⁵ λείπ. φεῦ, φεῦ. ¹²⁹⁹ γρ. ἐρῶ μὲν.

ATTENDANT.

(Examining the corpse.)

On the right side below the bosom—here—
 Her own hand smote her, after she had heard
 Her son's mishap—fit source of bitter wailing !

KREON.

Ah me, me ! Of other mortals none
 Can fit his steps into these guilty ways,
 And set me free
 'Twas I, 'twas I that killed thee.
 Wretched ! 'twas I !
 Ah 'tis too true. Ye ministering slaves,
 Lead me with all speed,
 Lead me far away—
 For I am nothing now—
 More than nothingness.

CHORUS.

Thou biddest well, if ill has any well :
 For present ills are always best when shortest.

KREON.

ANTISTROPHE II.

Alas, alas ! appear of fates to me
 The fairest, the last—
 That bringest a closing day.
 O come, O come,
 And let me ne'er behold to-morrow's light.

CHORUS.

All this will be : the present needs our care :
 Those whom it most behoves will rule the future.

KREON.

I joined in prayers for that which we desire.

CHORUS.

Pray not at all !—when fate has fixed it so,
 'Tis not in mortals to escape disaster.

ΚΡΕΩΝ.

ἄγοιτ' ἀν μάταιον ἄνδρ' ἐκποδῶν,
ὅς, ὡς πᾶς, σέ τ' οὐχ ἐκὼν τατέκαιον,
σέ τ' ταῦ τάνδ', ίω μέλεος, οὐδὲ ἔχω
ὅπα θῶ *πρότερον· *ίώ· πάντα γὰρ 1305
λέχρια τάν χεροῖν, τὰ δὲ ἐπὶ κρατί μοι
πότμος δυσκόμιστος εἰσήλατο.

ΧΟΡΟΣ.

πολλῷ τὸ φρονεῖν εὐδαιμονίας
πρῶτον ὑπάρχει· χρὴ δὲ εἰ τὰ θεῶν
μηδὲν ἀσεπτεῖν· μεγάλοι δὲ λόγοι 1310
μεγάλας πληγὰς τῶν ὑπεραύχων
ἀποτίσαντες,
γῆρᾳ τὸ φρονεῖν ἐδίδαξαν.

1303 γρ. κατέκτανον.

1304 γρ. ὃς σέ τ' αὐτὰν ὥμοι.

1305 ὅπα πρὸς πότερον ἴδω, πᾶς καὶ θῶ.

1309 γρ. δὲ τά τ' εἰς θεοὺς.

KREON.

Remove from all eyes a man weak and guilty,
Who slew thee, my son ! and thee, too, my wife !
It was not my will !
Wretched me ! I know not
Whither first to turn my steps.
Alas ! in my hands all here is out of joint,
And there hath leapt on my head
A fate whose heavy tread
Is a load all too weary.

(*Exit Kreon, supported by his attendants.*)

(*Final anapætic Movement.*)

CHORUS.

Wisdom is first of the gifts of good fortune :
'Tis a duty, be sure, the rites of the Gods
Duly to honour : but words without measure, the
Fruit of vain-glory, in woes without number their
Recompense finding,
Have lesson'd the agéd in wisdom.



CRITICAL AND EXPLANATORY

N O T E S.

SOPH. ANT.

K

CRITICAL AND EXPLANATORY

NOTES.

1. [Ω κοινὸν αὐτάδελφον Ἰσμήνης κάρα.] The version: “Ismene, dear in very sisterhood,” conveys the full force of this periphrastic greeting, so far as the English language can express it without straining. It is well known to scholars that *κοινός* is frequently used to signify consanguinity¹; the Scholiast on Eurip. *Phœn.* 1565 renders it *συγγενικός*, and it is employed in the same sense in other passages of this play. I have pointed out an extension of this use of the word in a note on Pind. *O.* II. 49, 50. For its combination here with *αὐτάδελφος*, (lit. “from the self-same womb,” i. e. of the same mother, *N. Crat.* p. 236,) commentators have aptly compared Aesch. *Eum.* 89: σὺ δὲ αὐτάδελφον αἷμα καὶ κοινὸν πατρὸς Ἐρυῆ. The circumlocution Ἰσμήνης κάρα (*καστίγνητον κάρα* infr. 874, 890, similarly δέμας,) is very common in Greek, and is not without its parallel in other languages. Perhaps our nearest approach to it in English is our old-fashioned address “dear life,” and our combinations “no-body,” “some-body;” compare also the frequent use of *lip* (leib) in the *Nibelungen Lied*, and the word *poll*, “an individual,” in *polling, catch-poll, &c.* The termination *hood* in *sisterhood*, is originally “head;” but of course

¹ Properly speaking, *κοινός* implied any sort of society or communion, but relationship implied communion in the highest degree: ἔστι δὲ ἀδελφοῖς μὲν καὶ ἑταῖροις πάντα κοινὰ, ἐτέροις δὲ ἀφωρισμένα. Arist. *Eth. Nic.* IX. 9, 10.

the compound is not used here for the purpose of expressing the Greek periphrasis.

2, 3. *ἀρ' οἰσθ' ὅτι—τελεῖ;*] This reading is now established in the favour of critics. Hermann, Böckh, Wunder, and Dindorf, have all adopted it, and there appears to be little reason to doubt that it is better than the old *ὅ, τι.* The sentiment is that which is expressed in Eurip. *Troad.* 792: *τί γὰρ οὐκ ἔχομεν, τίνος ἐνδέομεν μὴ οὐ πασσούδια χωρεῖν ὀλέθρου διὰ παντός;* In the passages quoted in support of the construction, we have *τί κακὸν οὐχὶ πασχόντων* (Dem. *De Coronā*, p. 241); *τίνα οὐ προσπεμπόντων* (*id. Euerg. et Mnesib.* p. 1152, 12); *τίν' οὐ δρῶι, ποῖα δὲ οὐ λέγων ἔπη* (Eurip. *Phœn.* 892); *ῳ τίς οὐκ ἐνὶ κηδὶς κακῶν ξύνοικος;* (*Soph. Ed. Col.* 1135); *ὅπου τίς ὥρνις οὐχὶ κλαγγαίνει* (*Fr. apud Strab.* XV. 687): and this is the natural form of the exclamation. But Heindorf has pointed out instances in which the correlatives *ὅπως* and *ὅπότερος* are substituted for *πῶς* and *πότερος* (*ad Plat. Lys.* p. 212, c. § 21); and *ὅποῖον* is here put for *ποῖον* by a sort of anticipative attraction to the *ὅποῖον* of v. 5. Emper suggests the following explanation of the construction: *ἀρ' οἰσθ' ὅ, τι [τοιοῦτόν ἐστι] ὅποῖον, κ. τ. λ.* No doubt the transition from the interrogative to the correlative presumes some sort of antecedent, but we do not mend the matter by merely stating this: for *ἀρ' οἰσθ' ὅ, τι* equally presumes *ἀρ' οἰσθα τοῦτο ὅ, τι.*

3. *νῶν ἔτι ζώσαιν.*] Schäfer, Seidler, Wex, Dindorf, Wunder, and Böckh, consider these words as genitives: Hermann, following the Scholiast, takes them as datives dependent on *τελεῖ.* The addition of *ἔτι* shows that the poet is speaking here emphatically of the accomplishment of all these misfortunes in the life-time of the two sisters, and not of the limitation of their effects to the sisters themselves: so in the passage which the commentators quote, Soph. *Trach.* 305: *μηδὲ εἴ τι δράσεις τῆσδε γε ζώσης ἔτι.* At the same time it is clear that Antigone is made to speak of these misfortunes as particularly belonging to herself and her sister,

(v. 6 : $\tau\hat{\alpha}\nu\sigma\hat{\omega}\nu\tau\epsilon\kappa\mu\hat{\omega}\nu\kappa\kappa\hat{\omega}\nu$) and that which takes place in our life-time does take place, in a certain sense, *for us*. Accordingly, as $\tau\epsilon\lambda\epsilon\iota\nu$ is properly construed with the dative, (cf. *Ed. Col.* 1437 : $\tau\acute{a}\delta\epsilon\iota\tau\epsilon\lambda\epsilon\iota\nu\mu\acute{o}\iota$,) I agree with Hermann and the Scholiast that $\nu\hat{\omega}\nu$ is dative here. Böckh has introduced *uns* into his version, as a *dativus incommodi* “auf welcher kein starker Ton fällt.” This is all that is required, but this is inconsistent with the position that Sophocles has not used the dative here.

4—6. οὐδὲν γάρ——κακῶν.] We have here the main difficulty of this introductory speech. Hermann, Gaisford, Böckh, and Dindorf, think that the difficulty may be surmounted by a liberal interpretation of the accumulated negatives. I cannot permit myself to doubt that ἀτης ἀτερ is corrupt. Schäfer, Wunder, and Emper, acquiesce in Coray's emendation of ἄγης for ἀτης; but it appears to me that the proper opposition is between the ἀλγός and the ἀτη. The former is the inward pain of the individual, the latter is the principle of mischief which makes his misfortunes objective. There is the same antithesis between the *αισχρὸν* and the *ἀτιμον* in the next line: the former implies the sense of shame which results from disgraceful conduct (*αισχύνη*), the latter is the outward degradation, the humiliation in the eyes of the world, the loss of civic franchise and social privilege, which is another and concomitant effect of the same cause (*ἀτιμία*). We have abundant exemplifications of these antitheses in the play before us. Not to go farther than Ismene's answer: she has had no μῦθος, whether ήδὺς or ἀλγεινός (v. 12): she does not know that she is more εὐτυχοῦσα or ἀτωμένη (v. 17), where she gives the contraries as well as the synonyms of the adjectives in v. 4. It seems to me, therefore, that Porson came near to the truth, when he surmised that ἀτερ arose from the gloss ἀτηρ" for ἀτηρόν, written over the words in the text as an explanation of some periphrase with ἀτη: only I do not agree with him that the lost reading was ἀτης ἔχον, which I should have some difficulty in explaining. Supposing that the word, which was used with ἀτη, in some degree resembled the gloss ἀτηρ"—and this is

a reasonable supposition—it remains to discover some such word, which would at the same time suit the meaning required. The emendation ΑΓΗΣ for ΑΤΗΣ is based on the resemblance between AT and ΑΓ, and I think that the true reading is ΑΓΟΡ for ΑΤΕΡ. The verb ἄγω, which with the preposition εἰς or πρὸς signifies to lead into or tend to something, may be used with the same word, in the accusative without the preposition, to signify much the same thing: thus we may have ἄγειν εἰς, or πρὸς ἄτην, “to lead into or towards mischief,” and also ἄγειν ἄτην, “to bring or cause mischief,” the former being predicated more especially of the person who is led into mischief, and the latter being a more general expression of the tendency. Compare infra 434: ἐσ κακὸν τοὺς φίλους ἄγειν with Fr. 323 Dind.: ὅτῳ δὲ δλεθρον δεινὸν ἀληθεῖ ἄγει. Accordingly, as we have, infra 616: ὅτῳ φρένας θεὸς ἄγει πρὸς ἄταν, we may be allowed to expect here ἄτην ἄγον, and we have another example in Sophocles of the same participle used in conjunction with adjectives: cf. the well-known Fragment on love (Fr. 678 Dind.) v. 6: ἐν κείνῃ τὸ πᾶν, σπουδαῖον, ἡσυχαῖον, ἐσ βίᾳν ἄγον. The abundance of negatives in this passage need create no difficulty. It has been sufficiently illustrated by grammarians and commentators.

10. *στείχοντα.*] The word is similarly used here and in v. 185: τὴν ἄτην στείχουσαν ἀστοῖς. According to its etymology, *στείχω* should signify “to go up;” cf. Sanscr. *Stighnāmi*, Russ. *Стигну*, Lith. *Staigios*, Germ. *Steigen*. The Hebrew נִלְעַ “to go up,” is also used to signify a hostile attack, as in 1 *Reg.* xxii. 12.

17. οὐτ' εὐτυχοῦσα—οὐτ' ἄτωμένη.] In *Ajax* 262, ἄτασθαι is a synonym of νοσεῖν; below, 314, it is opposed to σωζεσθαι; and here to εὐτυχεῖν. The ἄτη referred to by Ismene is the death of her two brothers, the εὐτυχία is the defeat and departure of the enemy. When ἄτη is regarded as a cause, it stands naturally in opposition to the δαιμων τύχης. The translation implies that it is to be

taken here in its causative sense. In general, I have translated *ἀτη*, wherever it occurs in this play, by our word “mischief,” which seems to be its exact counterpart. Whether *ἀτη* is personified or not, it is, as Hamlet says, “miching *mal-hecho*; it means *mischief*” (Act III. Sc. 2). South has given its full force in his use of the verb “*mischieve*:” “generally in Scripture, Temptation denotes not only a bare trial, but such an one as is attended with a design to hurt or *mischieve* the people so tried.” It has not, I think, been generally observed that the concluding petition of the Lord’s Prayer involves this distinction; *Matth.* VI. 13 : *μὴ εἰσενέγκης ἡμᾶς εἰς πειρασμὸν, ἀλλὰ ῥῦσαι ἡμᾶς ἀπὸ τοῦ πονηροῦ*. That this is only one petition is clear from the opposition between *μὴ* and *ἀλλὰ*; indeed, the latter clause is omitted in the best MSS. of *Luke* X. 4. It is also clear that *τοῦ πονηροῦ* is masculine (*Matth.* XIII. 9, 38. *Eph.* VI. 16. 2 *Thess.* III. 3).

19. *ἐξέπεμπον.*] The Scholiast, and after him, the commentators, understand this as equivalent to *μετεπεμπόμην*. I believe, that, as *προπέμπω* means to accompany a man forth on his journey—to conduct him forwards—to bring him on his way, so *ἐκπέμπω* here signifies to accompany a person out of doors—to bring him out with you. In the passages which the commentators quote (*infra* v. 161, *Œd. Col.* 1461), the simple *πέμπω* bears its ordinary meaning. For the alteration of *οὐνεκα* into *εῖνεκα*, see *New Cratylus*, p. 358.

20. *καλχαίνουσ'* *ἐπος.*] Of the three interpretations proposed by the Scholiasts for this use of the verb *καλχαίνω*, which properly signifies “to look a dark purple colour” (*καλχη, murex*, “the purple fish,”) the first is the most accurate: *καλχαίνουσα: ἀντὶ τοῦ, πορφύρουσα καὶ τεταραγμένως φροντίζουσα*. Similarly Hesychius: *καλχαίνει, ταράσσει* [*I. ταράσσεται*, Photius: *ἐκ βάθους ταράσσεται* vel omitte; *vide infra*], *πορφύρει, στένει, φροντίζει, ἄχθεται, κυκᾷ, ἐκ βυθοῦ ταράσσεται*. The use of the synonym *πορφύρει*, which Hesychius here quotes in expla-

nation of *καλχαίνω*, shows how the latter might pass from its original sense to that which it bears in the passage before us. Homer uses *πορφύρω* in speaking of the sea, when the dead unbroken swell presages a storm, and this too in a simile, in order to describe a mind in a state of doubt or suspense—the *τὸ ὄρμαίνειν*; *Il.* XIV. 16 sqq.:

ὡς δὲ ὅτε πορφύρη πέλαγος μέγα κύματι κωφῷ,
ὅσσόμενον λιγέων ἀνέμων λαιψηρά κέλευθο
αὐτῶς, οὐδὲ ἄρα τε προκυλίνεται οὐδετέρωσε,
πρὶν τίνα κεκριμένον καταβήμεναι ἐκ Διὸς οὐρον·
ὡς ὁ γέρων ὥρμαινε, δαιζόμενος κατὰ θυμὸν
διχθάδι· ηδὲ μεθ' ὄμιλον ἵοι Δαναῶν ταχυπώλων
ἥν μετ' Ἀτρεΐδην Ἀγαμέμνονα ποιμένα λαῶν.

From this simile or comparison arose a metaphorical use of the word *πορφύρω* by itself, as a synonym of *ὄρμαίνω*, to represent the same fluctuating and disturbed state of mind; compare *Il.* XXI. 551:

αὐτὰρ δέ γ' ὡς ἐνόησεν Ἀχιλλῆα πτολίποοθον,
ἔστη, πολλὰ δέ οἱ κραδίη πόρφυρε μενοντι,

with *Od.* VII. 82:

πολλὰ δέ οἱ κῆρ ώρμαιν' ισταμένῳ:

and so in other passages. Although the synonym *καλχαίνω* does not occur in Homer, yet the participial name of the seer Kalchas indicates an equally early employment of this verb, or of its primitive form, *κάλχηι* (cf. *βαίνω* with *ἐβην* as from *βημί*, and *φαίνω* with *φημι*). For if the name of *Κάλχας* (-ντ-ις) is significant, like that of other old seers (*Polyidus*, *Melampus*, &c.), it can only refer to the deep, perturbed, anxious pondering which preceded the interpretation of a portent: cf. Pind. *O.* VIII. 41: *αντιον ὄρμαίνων τέρας*. *O.* XIII. 73: *παρκείμενον συλλαβὼν τέρας*. v. 84: *όρμαίνων ἔλε φάρμακον*. That in the time of the Tragedians *καλχαίνω* was a synonym of *ὄρμαίνω* or *πορφύρω*, is clear from Eurip. *Heracl.* 40: *έγὼ μὲν ἀμφὶ τοῖσδε καλχαίνω τέκνοις*. It is certain then that *καλχαίνω* is not a transitive verb: so that *καλχαίνουσά τι ἔπος* can only mean “profoundly stirred by meditation on some *ἔπος*.” Now I cannot think,

with Wex, that *έπος* is used here, like the Hebrew בְּדַעַת, to signify *aliquid* or *res*. The word often means “news,” “tidings,” “intelligence;” infr. 277, 1159. *OEd. Col.* 302: *τις δὲ σοθὶς ὁ κείμενος τοῦτο τούπος ἀγγελῶν*; Eurip. *Hec.* 217: *νέον τι πρὸς σὲ σημανῶν ἔπος*, whence *κατειπεῖν τινός* “to tell *news* of any one,” i.e. “to inform against him,” as distinguished from *κατηγορεῖν*, which implies a more public accusation. And I think it is clear that Antigone is here represented as deeply moved by the intelligence which she is about to communicate to Ismene respecting the indignities offered to their brother’s corpse.

21. *οὐ γὰρ τάφου κ.τ.λ.*] It may seem hardly necessary to remark that *τάφον* is dependent on both *προτίσας* and *ἀτιμάσας*, and is the genitive of relation. Properly speaking, there had been no *τάφος* in the case of Polyneikēs, but the Greeks did not need to be told that in the world of sense abnegations are merely relative. The opposition between the treatment of the two brothers is here emphatically set forth—the extra-honours paid to the one being contrasted with the non-burial of the other. The commentators seem to have no difficulty in believing that *νῷν* is dative here. I have been obliged to use a paraphrase to give its full force. The collocation *τῷ καστιγνήτῳ τὸν μὲν—τὸν δέ*—is as common as those with the genitive.

24. *προσθεὶς δίκαια.*] Various attempts have been made to explain the vulgate *χρησθεὶς δίκαια*, but, as it appears to me, without the least success. Hermann would write *χρησθεὶς* in the sense of *παραγγελθεὶς*, as if the reference were to the request of Eteokles that Kreon would bury him and leave his brother unburied (Triclinius: Ἐτεοκλῆς ὅτε πρὸς πόλεμον ἐξήνει παρήγγειλεν Κρέοντι αὐτὸν μὲν θάπτειν, Πολυνείκην δὲ οὐ. cf. Eurip. *Phæniss.* 1660). But Antigone would hardly call this a just request. In fact, she expressly contradicts the supposition that Kreon’s edict would have been agreeable to the wishes of Eteokles; infra 515. Wunder and Dindorf get over the difficulty by omitting the line as spurious. But Emper will not relin-

quish the hope that the corrupt words $\chi\rho\eta\sigma\theta\epsilon\acute{\iota}\varsigma$ δίκαιη, may be set right by emendation. Now the emendation in the text appears to me to be not only so true but so easy, that I wonder it has never been suggested before: especially as more than one of the commentators has quoted from the *Electra* 47: ἀγγελλεῖ σρκφ προστιθεῖς, in illustration of the supposed construction of these words. In the case of Eteokles, Kreon had not been content with observing the ordinary δίκη and νόμος—he had made additions to the conventional usages, but they were righteous and justifiable additions—they did not, at all events, contravene any δαμόνων δίκη. If instead of burying Eteokles with the customary rites, he had pre-eminently honoured him ($\pi\tau\alpha\tau\omega\acute{\iota}us$, v. 22), it was merely by bestowing upon him those additional obsequies, which were due to one who had gained the ἀριστεῖα in fighting for his father-land (see *infra* 194—197)—it was an augmentation to him, but no depreciation to any one else; and Antigone herself had willingly joined in the splendid ceremony (*infra* 875, 6). It seems to me therefore most natural, that Antigone should be made to speak of the funeral of Eteokles, as the corrected text makes her speak. That προστίθημι may be properly used of additional honours paid to a tomb is clear from the *Electra* 938:

οἶμαι μάλιστ' ἔγωγε τοῦ τηθνηκότος
μνημεῖ' Ὁρέστου ταῦτα προσθεῖναι τινά.

With regard to the interchange of the letters, I am convinced that many a true reading lies hid under a confusion between γρ, χρ, and πρ (written γρ, χρ, and ϖρ), and even between τ, χ, and π: thus we shall see below that παρείρων has been written for γεραίρων, v. 366, and γ' υπ' for πρός, v. 640; and I can hardly doubt that in Æsch. *Suppl.* 877, where we have ηπρογα συλασκεις, the true reading is *ἀγρια *γὰρ σὺ λάσκεις. It may be added, that the ως λέγουσι in v. 23 is quite unintelligible, unless there were some addition to the usual honours in the case of Eteokles: that he had been buried, was well known to Antigone. But she was not necessarily cognizant of the further distinctions decreed by Kreon.

29. *οἰωνοῖς—βορᾶς.*] Böckh has remarked, that *εἰσορᾶν* here means “to look with greediness.” I have explained and illustrated the phrase *πρὸς χάριν βορᾶς* in the *New Cratylus*, pp. 359, 360. That *θησαυρὸς* here means “a store of food,” and not *ἔρμαιον*, as the Scholiast renders the word, appears to me quite clear. Pollux distinguishes between the *θησαυρὸς* as a receptacle of money and the *ταμεῖον* as the granary for corn (*Onomast.* IX. § 44); and Plato perhaps intends the same distinction, (*Resp.* VIII. p. 548, A.); but it is well known that *θησαυρὸς* was also used in the latter sense; see Aristot. *Œcon.* II. § 39.

35, 36. *ἀλλ’ ὃς ἄν—έν πόλει.*] There is the same mixture of the *oratio obliqua* and *directa* in the recital of the edict of Xerxes, in *Æsch. Pers.* 364—373: *πᾶσιν προφωνεῖ τόνδε ναυάρχοις λόγον· εὐτ’ ἄν φλέγων ἥλιος λήξῃ... τάξας νεῶν στῖφος κ.τ.λ. ὡς εἰ μόρον φευξίοιαθ’ Ἑλληνες κ.τ.λ. πᾶσιν στερεῖσθαι κρατὸς ἦν προκείμενον. τοσαῦτ’ ἔλεξε.*

38. *εἴτ’ εὐγενῆς πέφυκας, εἴτ’ ἐσθλῶν κακή.*] This apparent confusion in terms is well illustrated by Eurip. *Electr.* 367, sqq.:

φεῦ·
οὐκ ἔστ’ ἀκριβὲς οὐδὲν εἰς εὐανδρίαν·
ἔχουσι γὰρ ταραγμὸν αἱ φύσεις βροτῶν·
ηδη γὰρ εἰδον ἄνδρα γενναίου πατρὸς
τὸ μηδὲν δύτα, χρηστά τ’ ἐκ κακῶν τέκνα. κ.τ.λ.

40. *λύουσ’ ἄν ή ᾲφάπτουσα.*] Böckh has explained this proverbial expression by a reference to *Ajax* 1304: *εἰ μὴ ξυνάψων ἀλλὰ συλλύσων πάρει.* It is doubtful, however, whether there is the precise double reference which he suggests; namely, that the *λύουσα* refers to an interruption of Kreon’s proceedings, and the *ἐφάπτουσα* to the *εἰ ξυμπονήσεις καὶ ξυνεργάσει* of the following verse. I should be rather disposed to understand it generally, as I have expressed it in the translation.

44. *ἀπόρρητον.*] That this adjective is masculine, appears from the next line, and from 404: *ὄν σὺ τὸν νεκρὸν ἀπεῖπας.*

46. ἀδελφόν·—ἀλώσομαι.] Wunder, following Didymus, omits this line, which interrupts the στιχομυθία. I do not agree with him.

48. τῶν ἐμῶν.] This genitive is masculine. Cf. *Æd. Col.* 830, *Electr.* 536, quoted by Wunder, and *infra* 1040, cited by Wex. The *μ* added by Brunck is quite unnecessary; it is fully implied in the construction.

50. δυσκλεῖς.] Cf. *Æd. Col.* 305: πολὺ γάρ, ὡς γέρον, τὸ σὸν ὄγομα διήκει πάντας.

56, 57. αὐτοκτονοῦντε—ἐπαλληλοιν χεροῖν.] For αὐτοκτονοῦντε = ἀλληλοκτονοῦντε, and ἐπάλληλος = ἀλληλοφόνος, see *New Cratylus*, pp. 220, 221. For the latter, which is due to Hermann, who has substituted it for the vulgate ἐπ' ἀλλήλοιν, Boissonade reads ὑπ' ἀλλήλοιν, and Emper, ὑπ' ἀλλήλων. I think Hermann's is the only change required. For κοινὸν μόρον, see above ad v. 1.

63, 64. ἐπειτα δὲ—ἀλγίονα.] The commentators are not agreed as to the construction of this passage. Wex, and after him Wunder, would understand οὔνεκα here in its causative sense, and supply δεῖ or χρή, with ἀκούειν. I take οὔνεκα as a synonym for ὅτι, a sense in which Sophocles often uses the word: e. g. *Philoct.* 232: ἀλλ', ὡς ξέν', ίσθι τοῦτο πρῶτον, οὔνεκα Ἐλληνές ἐσμεν. And the construction is ἀλλ' οὔνειν χρή τοῦτο μὲν ὅτι ἐφυμεν γυναικε, ὡς, κ.τ.λ. ἐπειτα δὲ οὔνεκα (=ὅτι) ἀρχόμεσθα [ῶστε] ἀκούειν. For the apposition of the infinitive without ὕστε, I find a reason in the peculiar signification of the verbs ἐφυμεν and ἀρχόμεσθα, which naturally reject the aid of ὕστε, a particle only required to strengthen a comparison. Hermann supposes that a line has fallen out between κρεισσόνων and καὶ—such as—ῶστ' οὐδὲν ἀν γένοιτο νῦν ἄκος τὸ μὴ οὐ.—This would be more necessary if ἀκούειν meant “to obey.” I conceive it bears its ordinary meaning: the ἀλγός of the edict primarily affected the *ears* (*infr. 319*): and as for the necessity of their *obedience*, that is asserted by Ismene in v. 62.

70. ἐμοῦ γ' ἀν ηδέως δρψῆς μέτα.] Dindorf finds fault with Brunck's version : *lubens te utar adjutrice*, and prefers the rendering *lubens mecum facies*. This seems to me to make nonsense of the passage. As ηδέως is constantly used with ἀν and the opt. in the sense of *lubenter*, it might have been better if Sophocles had written ἐμοίγε, as in 436 : ηδέως ἐμοίγε καλγειώς ἄμα. But it is clear that this is the meaning : οὐκ ἀν ἐμοίγε ηδέως μετ' ἐμοῦ δρψῆς.

71. Ἰσθ' ὅποια σοι δοκεῖ.] The majority of the commentators read ὄποια, and understand Ἰσθι as the imperative of οἶδα. I have followed Hermann, because I think that the reference is to v. 38.

83. μή μοῦ.] I think the emphatical antithesis of τὸν σὸν πότμον renders this reading necessary.

86, 87. πολλὸν ἔχθιων ἔσει σιγῶσ', εἰν μὴ πᾶσι κηρύξῃς τάδε.] This exegesis, (which in the present case is equivalent to ἔχθιων σιγῶσα ή κηρύξασα,) is found not only in negative appositions, as here and *Ed. Tyr.* 57 : ἔρημος ἀνδρῶν μὴ ξυνοικούντων ἔσω, but also where the explanation is positive, as in *Aesch. Choeph.* 742 : ή δὴ κλύνων ἐκεῖνος εὐφρανεῖ νόον, εὐτ' ἀν πύθηται μῦθον.

88. θερμὴν—ἔχεις.] Ψυχρὸς here refers to the chill of fear ; cf. *Aesch. Sept. c. Theb.* 816 : κακόν με καρδίαν τι περιπιτνεῖ κρύος. *Eumen.* 155 : πάρεστι μαστίκτορος δάιον δαμίον βαρύ τι περιβαρυ κρύος ἔχειν. *Prom.* 692 : οὐδὲ ὧδε δυσθέατα καὶ δύσιστα πήματα, λύματα, δείματα ἀμφήκει κέντρῳ ψύχειν ψυχὰν ἐμάν. See also Hom. *Il. IX.* 2, XIII. 48. Pind. *P. IV.* 73. *I. I.* 37.

94. ἔχθρᾳ—δίκῃ.] We agree with Emper in accepting the emendation which he attributes to Lehrs. As he rightly observes, δίκῃ by itself is an awkward and languid termination to the line, and ἔχθρᾳ δίκῃ is *jus inimicorum*, so that the meaning is *jure inimicorum apud mortuum eris*. And he compares *Sept. c. Theb.* 397 : δίκῃ δὲ ομαίμων κάρτα νιν προστέλλεται.

96. *τὸ δεινὸν τοῦτο.*] Sophocles uses *δεινός*, and its derivative *δεινάζω* of threatening language: cf. *Ajax*. 650, (for which see my note on Pind. *O.* VI. 82), 312; *infra* 750 compared with 743, 744. Eurip. *Heracl.* 542: *έμοι γὰρ ηλθες δείν' ἀπειλήσων ἐπη.*

100—101. *Parodos.* The following scheme will explain the metres of this ode.

στροφὴ ἀ.

1. ˘ ˘ || ˘ ˘ ˘ || ˘ ˘ | - ||
2. ˘ ˘ || ˘ ˘ ˘ || ˘ ˘ | - ||
3. ˘ - || ˘ ˘ ˘ || ˘ ˘ | - ||
4. ˘ ˘ | ˘ ˘ || ˘ ˘ ˘ | ˘ ||
5. ˘ ˘ || ˘ ˘ ˘ | ˘ ||
6. - - || ˘ ˘ || ˘ ˘ ˘ | ˘ ˘ | - ˘ ||
7. ˘ - || ˘ ˘ | ˘ ˘ ˘ | ˘ ||
8. ˘ ˘ | - ˘ || ˘ ˘ ˘ || ˘ ||
9. ˘ ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ ˘ | ˘ ||
10. ˘ - || ˘ ˘ ˘ | ˘ - . ||

σύστημα ἀ.

Three anapaestic dimeters and a parœmiac; followed by a dimeter, a basis, and a parœmiac.

στροφὴ β'.

1. ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ | - - ||
2. ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ | - - ||
3. - - || ˘ ˘ ˘ | ˘ ||
4. - - || ˘ ˘ || ˘ ˘ ˘ || ˘ ||
5. ˘ ˘ | - || ˘ ˘ | - . ||
6. ˘ ˘ ˘ | ˘ | ˘ ˘ ˘ | ˘ | ˘ ˘ ˘ | ˘ | ˘ ˘ ˘ | ˘ - ||
7. ˘ ˘ ˘ | ˘ - | ||

σύστημα β'.

Seven anapæstic dimeters followed by a parcemiæc.

I have explained elsewhere the principles which I consider applicable to the scansion of the Chorusses of Sophocles, and also some of my objections to the system of compound feet, as they are called (*Varronianus*, pp. 175, 176; 275, 276). Whether we divide the lines as I have done, and consider the first two as one line, the rhythm will remain the same,—namely, a basis, and a dactyl followed by a cretic, considered as the ultimate form of a trochaic dipodia. The first syllable of *χρυσέας* is made short; see Böckh, *de Metris Pindari*, p. 289; Hermann, *Dial. Pind.* p. ix.; and *El. Doctr. Metr.* p. 44.; Elmsley, *ad Med.* 618. Στρ. ἀ. 10, β'. 1, β'. 7, are special metres, called the *Pherecrateus*, *Praxilleus*, and *Adonius*. On the antispast in α' 4, as expressing the rising of the sun, and the sudden departure of the Argive host, see note on the ὄρχηστικόν *infra v. 1111.*; and for the *trochæi semanti* in α' 5, 6, β' 4, see Hermann *El. Doctr. Metr.* p. 660.

105. Διρκαίων ὑπὲρ ρεέθρων μολοῦσα.] As the Dirke, a little river, flowing from several fountains, ran to the west of Thebes (see the passages quoted by Müller, *Orchom.* p. 487), Sophocles has made an error in taking it as the *gnomon* of sun-rise, unless we understand him as speaking rather of the sun's course than of his point of rising. Cf. Xen. *Mem.* III. 8, § 9: οὐκοῦν ἐν ταῖς πρὸς μεσημβρίαν βλεπού σας οἰκίαις τοῦ μὲν χειμῶνος ὁ ἥλιος εἰς τὰς παστάδας ὑπολάμπει, τοῦ δὲ θέρους ὑπὲρ ήμῶν αὐτῶν καὶ τῶν στεγῶν πορευόμενος σκίαν παρέχει. See, however, the Introduction, § 7.

106. Ἀργέιον.] I have adopted Böckh's reading as the best of the means proposed for completing the measure of this line. Brunck suggested ἐξ Ἀργόθεν, which does not mend the metre, Erfurdt, ἀπ' Ἀργόθεν, and Hermann, whom Dindorf follows, Ἀργόθεν ἐκ scil. ἐκβάντα. The reading Ἀργόθεν is perhaps due to some scholiast who did not understand the participle βάντα, which, being placed without the article, cannot be descriptive, but must be a secondary predicate, connected in the construction with πανσαγίᾳ only:

cf. *infra* 127—130. He speaks of “the Argive *man*,” instead of the “Argive host,” on account of the simile of the eagle which immediately follows; and also with a special reference to the flight of Adrastus on his horse *Arion*, as described in the Cyclic *Thebais*: hence the $\phi\gamma\alpha\delta\alpha\pi\rho\delta\rho\mu\omega\nu\ddot{\xi}$. $\chi\alpha\lambda\iota\omega\varphi$. See the Introduction note (32). For $\phi\omega\varsigma$, in the sense of “brave man,” or “warrior,” see Hom. *Il.* IV. 194; XXI. 546; and *Od.* XXI. 26, where it is applied to Hercules. In *Pers.* 90, $\rho\epsilon\mu\alpha\phi\omega\tau\omega\nu$ means “a stream of warriors.”

109, 110. $\ddot{\xi}\nu\tau\epsilon\rho\omega\kappa\iota\eta\sigma\alpha\sigma\chi\alpha\lambda\iota\omega\varphi$.] I have sufficiently illustrated this metaphor in the *New Cratylus*, p. 225. Emper has seen the full force of the comparative $\ddot{\xi}\nu\tau\epsilon\rho\omega$. He says, “the defeated Argives marched off during the night. The rays of the rising sun, which the Chorus here addresses, drive the Argives to a more rapid flight, i. e. more rapid than their former flight during the night; for the danger of being pursued became more imminent after day-break.”

110 sqq. $\ddot{\nu}\epsilon\phi'\dot{\alpha}m\epsilon\tau\epsilon\rho\alpha\gamma\hat{\alpha}\kappa.\tau.\lambda.$] The accusative $\ddot{\nu}$, without any verb to account for it, and the loss of a dipodia in the anapæstic system, shew that there is a lacuna in these lines. Dindorf indeed would get over the former difficulty by assuming an *anacoluthon*. In his opinion, the poet wrote $\ddot{\nu}$ as if $\eta\gamma\alpha\gamma\epsilon$ had followed, but substituted for this verb the fuller description $\dot{\alpha}\rho\theta\epsilon\iota\alpha\text{---}a\iota\epsilon\tau\text{---}\epsilon\gamma\alpha\dot{\nu}\dot{\nu}\pi\tau\alpha$. Wunder, who sets at nought the metrical difficulty, would read $\ddot{\nu}$ and $\Pi\omega\lambda\omega\epsilon\iota\kappa\omega\text{,}$ with Scaliger and others: he interprets $\dot{\alpha}\rho\theta\epsilon\iota\alpha$ by the phrase $a\iota\epsilon\tau\epsilon\omega\sigma\tau\omega\lambda\omega\text{.}$ I think that in this parodos the equilibrium of the anapæstic systems must be strictly maintained, for the reasons given in the Introduction, § 8; and I agree with Erfurd and Wex that a verb is required: for although the participles suggested by Hermann and Böckh would obviate the difficulty occasioned by the accusative $\ddot{\nu}$, it seems to me that, as they would refer the image of the white-winged eagle to Polyneikes, and not to the white-shielded host of the Argives, which is undoubt-

edly the ground of the comparison, they would only introduce a partial correction into the passage before us. The following are the readings proposed :

Erfurdt : [ἐπόρευσε· θοῶς δ̄] ὥξέα κλάζων.

Hermann : ὡς [συναγείρας] ὑπερέπτα.

Böckh : [ἀγαγὼν θούριος] ὥξέα κλάζων.

Wex : [ῆγειρεν· ὁ δ̄] αἰετὸς εἰς γᾶν ὡς.

With a slight change in the order of words I have received the last of these. Wex has derived the verb, which, in common with Hermann, he has selected as that proper to the passage, from the words of the Scholiast, supported by an apt quotation from Homer. The Scholiast writes: ὅντινα στρατὸν Ἀργείων ἐξ ἀμφιλόγων νείκεων ἀρθεὶς ἤγαγεν ὁ Πολυνείκης; and Wex suggests that Ἀργείων is a corruption of ἀγείρων, so that the Scholiast was explaining the ἤγειρεν of the text by the periphrasis ἀγείρων ἤγαγε. Thus Homer *Il.* IV. 377 :

ξεῖνος ἀμ' ἀντιθέψῃ Πολυνείκει λαὸν ἀγείρων
οἱ ρά τότ' ἐστρατόωνθ' ιερὰ πρὸς τείχεα Θήβῃς.

cf. *Æd. Col.* 1306:

ὅπως τὸν ἐπτάλογχον ἐσ Θήβας στόλον
ξὺν τοῦσδε ἀγείρας κ.τ.λ.

where Polyneikes is speaking. As there does not appear to be any particular reason for departing from the usual practice of keeping the dipodiae separate, and as the Scholiast recognizes the position of the ὡς after αἰετός, I have written :

ῆγειρεν· ὁ δ̄ εἰς γᾶν, αἰετὸς ὡς,
ὥξέα-κλάζων ὑπερέπτα.

The paræmiac, which I have thus introduced here and in the corresponding verse of the antisystem, seems to me to be quite in accordance with the usual practice in the case of the parodus. The pauses in the march-time are similarly indicated in the parodus of the *Ajax*, the *Supplices* of Æschylus, the *Perse*, and the *Agamemnon*. It is scarcely

necessary to mention that I have endeavoured to express in the version the play of words in the original.

114. *λευκῆς χιόνος πτέρυγι στεγανός.*] This construction of the genitive has been fully illustrated by grammarians and commentators : see Matthiä, *G. Gr.* § 316 f. and the note on Pind. *P. XI.* 33, 34. The philological explanation of the idiom is given in the *New Cratylus*, p. 379. The poet may have had various reasons for comparing the Argive host to a snow-white eagle. The white shields of the Argives are mentioned by Æschylus (*Sept. c. Theb.* 90) and Euripides (*Phæn.* 1115); the great *άσπις* covering the whole body would suggest the broad wing of the eagle, when let down, as it is constantly seen in archaic art : and the image of the eagle itself would be derived from the almost proverbial hostility of the *aἰετὸς* and the *δράκων* (see the passages quoted by Wunder on v. 124, and by Orelli on Horace, IV. *Carm.* 4, 11,) combined with the legendary origin of the Thebans. Moreover, I would venture to suggest that the white Argive eagle and the argent shield of the Argive warriors may have had some reference to the name of the people—namely, that they were *ἀργαντες* because *Ἄργειοι*. At any rate, the two eagles which represented the brother kings of Lacedæmon and Argos are described by Æschylus *Agam.* 114 as *οἱ κελαινός οἱ τ' ἐξόπιν ἀργᾶς*. That the Atreidæ bore a Saturnian sceptre is stated in the tradition (Homer *Il. II.* 102 sqq.), and the Saturnian sceptre was surmounted by an eagle (Pind. *P. I.* 6). There is an obvious reason for the black shield assigned to Menelaus by Æschylus. But the Spartans might have been distinctively *μελάγχλαινοι*, like the Scythians so called.

115, 116. *πολλῶν μεθ' ὄπλων ξύν θ' ιπποκόμοις κορύθεσσιν.*] As Sophocles might have said *πολλοῖς ξύν ὄπλοις* as well as *ξύν ιπποκόμοις κορύθεσσιν*, (cf. Pind. *N. I.* 51 : *Καδμείων ἄγοι χαλκέοις ἀθρόοι σὺν ὄπλοις ἔδραμον*,) and as there was no metrical reason to prevent him from doing so, we must suppose that there was some cause which induced

this subtle and accurate writer to employ two different prepositions in the present passage. Although *μετὰ* and *ξὺν* both signify connexion or conjunction, and although *μετὰ* with the genitive is often used in a signification which corresponds, in part at least, to that of *ξὺν* with the dative, the force of these prepositions in composition with verbs may show us that *μετὰ* implies rather juxtaposition, or placing side by side, in company or participation, (and this is, in fact, the force of the genitive case with which it is combined in this signification,) and that *ξὺν* denotes a closer union and a more complete conjunction. I believe then that Sophocles, in reference to the wings of the eagle, uses *ὅπλον* here in the proper and original sense—namely, to signify the *ἄσπις* only. And this is implied in the etymology of the word: for the *ὅπλον*, or “thing moved about in defence” (*ἐπω*), and the *ρόπ-αλον*, or “thing brought down heavily to strike” (*ρέπω*), would form the two arms offensive and defensive of the primitive warrior. As then he had spoken before of the *πανσαγία* or *πανοπλία* of this warrior-host, he here takes its two principal parts, the shield and helmet, and says that the Argives came with many shields *by their sides* and with many helmets, as a part of them, *on their heads*. The student of ancient art is aware that the heavy-armed combatants on the *Æginetan* pediment have only the large shield and helmet, while the bowmen are in mail. See Müller's *Denkmäler*, I. no. 28. The spears are mentioned immediately afterwards in v. 119. Æschylus expresses the whole equipment of a Greek hoplite in the words: *ἔγχη σταδαῖα καὶ φεράσπιδες σάγαι*.

117. *στὰς—φονώσαισιν.*] The *στὰς ὑπέρ μελάθρων* probably refers to the position of the Argive camp on the Ismenian hill. Struve did not think of this when he proposed to read *πτάς*. The conjecture, of *φονώσαισιν* for *φονιάσιν*, which is claimed by both Böckh and Hermann, is undoubtedly required by the sense and the metre, and appears to have existed in the text as read by one of the Scholiasts, who writes: *ταῖς τῶν φόνων ἐρώσαις λόγχαις*; for *φονῶν* is de-

fined by the glossographers as equivalent to φόνου ἐπιθυμεῖν, or ἐτοίμως πρὸς τὸ φονεύειν ἔχειν.

124—126. τοῖος—δράκοντι.] It seems to me very surprising that any doubt should be entertained about the meaning of these words. The construction obviously is : τοῖος πάταγος Ἄρεος ἀμφὶ νῶτα [τοῦ αἰετοῦ] ἀντιπάλῳ δράκοντι δυσχείρωμα ἐτάθη. The clatter of the pursuing host was prolonged in the rear of the flying Argives : and as these were represented by the eagle, so the Thebans are described as the dragon or serpent, which had proved his match in the fight. Now this war-clatter, or the onset of a pursuing host which had shown itself ἀντίπαλος in the battle, was a δυσχείρωμα to the defeated army, for the very same reason that made a defeated army itself εὐχείρωτος (*Aesch. Pers.* 458). The word δυσχείρωμα, therefore, which is predicated secondarily, or through ἐτάθη, is well placed before the causative case δράκοντι, and after the epithet ἀντιπάλῳ, which contributes so much to its meaning. For ἀντίπαλος cf. *Aeschyl. Sept. c. Theb.* 417: τὸν ἀμὸν νῦν ἀντίπαλον εὐτυχεῖν θεοὶ δοίεν.

130. χρυσοῦ, κυναχῆ θ' ὑπερόπλους.] In the two passages in the *Persae* of *Aeschylus*, in which we find ρεῦμα used to signify the advance of an army, it is coupled with a genitive explanatory of the metaphor : thus, v. 90: δόκιμος δ' οὕτις ὑποστὰς μεγάλῳ ρεύματι φωτῶν, and v. 414: τὰ πρῶτα μὲν δὴ ρεῦμα Περσικοῦ στρατοῦ. And although this assistance is less necessary in the case before us, I think it makes the metaphor more picturesque, if we take the genitive χρυσοῦ, which stands so awkwardly in this line, as a complement of the πολλῷ ρεύματι, which precedes. The epithet πολλῷ merely refers to the common collocation πολὺς ρεῖ: so in the more direct expression of the metaphor before us in *Aeschyl. Sept. c. Theb.* 80: ρεῖ πολὺς ὥδε λεώς πρόδρομος ἵππότας, where the nature of the stream is clearly stated. I believe that the χρυσὸς refers to the helmets which were adorned with this metal; for while the breast-

plate was chiefly of bronze (whence the epithet *χαλκομίτρης*), and the greaves of tin, the helmet often had a gold or gilded crest (cf. Hom. *Il.* XVIII. 612), whence the epithet *χρυσεοπήληξ*. Now as the helmets, and their crests waving backwards and forwards, gave the idea of the fluctuating surface of a stream when an army was advancing in order of battle, it seems to me neither forced nor unpoetical to say, that an advancing army *πολὺς ρεῖ χρυσῷ*, or, what is the same thing, *προσνισσεται πολλῷ ρεύματι χρυσοῦ*: cf. Strabo, p. 625: *ρεῖ δὲ οἱ Πακτωλὸς ἀπὸ τοῦ Τιμώλου καταφέρον τὸ παλαιὸν χρυσοῦ ψῆγμα πολύ*. On the other hand, I think that *καναχὴ* refers to the heavy tramp of the armed multitude, coupled with the clang of their hollow shields against each other: cf. *Il.* XVI. 794, with *Od.* VI. 82. The emendation *ὑπερόπλους* seems to me required by the sense. All the MSS. have *ὑπεροπτίας*, over which the correction *ὑπερόπτας* is written in the oldest Laurentian MS. I consider these corruptions as having been suggested by *ὑπερέπτα* in the corresponding verse of the *antisystema*. We have other instances in this play of corruptions which have arisen in precisely the same manner. See below v. 606, and elsewhere. Hermann and some others adopt the Laurentian correction *ὑπερόπτας*; Brunck proposed *ὑπεροπλίας*; Eumper suggests *ὑπεροπλῆντας*; and Böckh has substituted *ὑπεροπτείας*.

131. *βαλβίδων.*] Hermann justly remarks, that *βαλβίδων* “de extremo loco in quo quis consistit, et hic quidem de summa parte muri dicitur.” The prep. *ἐπὶ* here bears its proper sense with the gen.—i.e. it denotes parallelism at a certain height from the ground.

133. *όρμωντα.*] Wunder’s translation, *aliquem qui parabat*, may be added to the numberless instances of inaccurate syntactical knowledge on the part of professed scholars in Germany. The participle thus placed without the article can never signify *aliquem qui parabat*, but must mean *quum pararet*, scil. he ὃς τότε ἐπέπνει. The antecedent is omitted because the story of Kapanæus was well known: the participle itself merely indicates the moment at which the bolt struck him.

133. ἀλαλάξαι.] Schol. : παιωνίσαι.

134. ἀντιτύπῃ.] I agree with Neue, Wunder, and Dindorf, in adopting Porson's correction of the common reading ἀντίτυπα, which other commentators attempt to defend.

135. πυρφόρος,] I can see no reason for removing the comma after this word. As a secondary predicate it may as well be referred to πέσε, as to ἐπέπνει. See some good remarks in K. O. Müller's *Kleine Deutsche Schriften*, I. p. 310. The reference is to the γυμνὸν ἄνδρα πυρφόρον on the shield of Kapaneus (Æsch. *Sept. c. Theb.* 417), and perhaps to the name of this mythological warrior (Καπανεύς, καπ-νός, κάΦω, κάβειρος); and the meaning is, that πυρφόρος as he was, down he went before the mightier fire of Zeus.

135—137. δο—ἀνέμων.] For ρίπαι ἀνέμων, see below on v. 904. I think we have here another allusion to the name Kapaneus; cf. Æsch. *Sept. c. Theb.* 340: ἄλλος δ' ἄλλον ἄγει τὰ δὲ καὶ πυρφορεῖ· καπνῷ χραίνεται πόλισμ' ἄπαν. μαινόμενος δ' ἐπιπνεῖ Λαοδάμας μιάνων εὐσεβείαν Ἀρης.

139, 140. εἰχε δ' ἄλλα τὰ μὲν—δεξιόσειρος.] I have not scrupled to adopt Böckh's emendation, and I think with him that the τὰ δὲ must be considered as a marginal gloss on ἄλλα, which has crept into the text. The meaning appears to be: "some things happened in one way," i.e. Kapaneus was destroyed by Zeus, as the chorus has just mentioned: "but mighty Ares, acting as an additional horse on the right, where his aid was most required, bestowed other things, in the way of a rough handling, on others," i.e. our warriors, with the assistance of the god of war, gained the victory in other parts of the field. I cannot agree with some of the commentators in thinking that εἰχε is here used in the sense of ἔπειχε. It appears to me to be merely the verb of relation, as in Æsch. *Sept. c. Theb.* 799: καλῶς εχει τὰ πλεῖστ' ἐν δεξι πυλώμασιν· τὰς δ' εἰβδόμας κ.τ.λ. For the phrase ἄλλη

ἔχει, cf. *Philot.* 22 sq.: σήμαιν' εἴτ' ἔχει χῶρον πρὸς αὐτὸν τόνδε γ' εἴτ' ἄλλη κυρεῖ—for σήμαινε εἴτε οὔτως ἔχει εἴτε ἄλλη.

Στυφελίζω, from στυφελός, or στυφλός (a synonym for χέρσος, τραχύς, σκληρός, χαλεπός, *Schol. Apoll. Rhod.* II. 1007. cf. *infra*, v. 250), is used by Homer to signify the infliction of hard blows with stones, spears, or other weapons, (*Il.* V. 437; VII. 261; XII. 405; XVI. 774.) Whence στυφελός is an epithet of a warrior: *Æsch. Pers.* 80: ὀχυροῖσι πεποιθὼς στυφελοῖς ἐφέταις.

Böckh, and after him Wunder, understand the first part of the compound δεξιόσειρος, as referring to δέξιος Ἀρης, *Mars adjutor*. I think this unnecessary. The Greeks used to place the strongest horse on the right side, and as an outrigger, because in the δρόμος the gallop went to the left about (see Hermann *Opuscula*, Vol. I. p. 69). And as σειραφόρος signifies “an assistant” in general (*Æsch. Ag.* 850), δεξιόσειρος would mean “an assistant on the right hand, where he was most needed.” Now the Greeks in battle were always anxious to be covered on the right side (see Thucyd. V. 71). Consequently, there is a double propriety in the metaphor. See below on vv. 291, 662.

The person who stood on the right hand of the chorus was called δεξιοστάτης, (cf. Pollux, *Onom.* II. 161; IV. 106). As there was an intimate connexion between the arrangements of the chorus and the phalanx, it is by no means improbable that this name, as well as παραστάτης, was applied to soldiers in battle. If so, the full force of the compound δεξιόσειρος would at once be felt by any one of the original audience.

141. ἐπτα λοχαγοὶ.] It would seem from this that Sophocles did not reckon Kapaneus among the seven. But see Wunder on *Œd. Col.* 1308 sq.

143. Ζηνὶ—τέλη.] Böckh rightly remarks, that we must not understand weapons hung up as an offering in the temple, but πανοπλίαι arranged as trophies, as appears from the phrase Ζηνὶ τροπαῖφ. I would venture to suggest that they decorated the scene in this Tragedy.

144. *πλὴν τοῖν στυγεροῖν.*] As each was victorious, there was no one to offer up the trophy to Zeus. This shows the true force of the δικρατεῖς λογχάς, which Brunck rightly translated *utrinque victrices*. Passow makes a strange blunder, when he supposes that the reference is to large spears hurled with both hands. As we shall see directly, they did not throw, but thrust at one another.

145. *καθ' αὐτοῖν.*] Above on v. 56.

146. *λογχὰς στήσαντε.*] It will be observed that the poet makes his combatants thrust at one another with their lances, according to the fashion of soldiers in his own time, and according to the plan recommended by Nestor to his chariot-warriors, *Il.* IV. 306, 7. Similarly, Virgil departs from the Homeric type in many respects. The word *foine*, which I have introduced in the translation, was commonly employed in our language to express the push of the pike or spear, at a time when these weapons were in constant use: e. g. Berner's *Froissart*, Vol. II. c. 317: "they began to *foine* with spears, and strike with axes and swords." Chaucer, *Knight's Tale*, v. 1656:

"And after that with sharpe speares strong,
They *foinden* eche at other wonder long."

Mort d'Arthur, Part I. c. 134: "they went to battle again, tracing, racing, and *joining*, as two boars."

147. *κοινοῦ θανατοῦ.*] Above v. 1.

149. *ἀντιχαρεῖσα.*] "Sharing in her joy and congratulating her upon her success." Schol.: *ἴσον αὐτῇ χαρεῖσα*. On the personification of places, see *ad Pind. O.* III. 9, VI. 84; and Böckh on the latter passage for the epithet *πολυάρματος*.

153. *ἐλελίχθων.*] i. e. with dancing, as the Scholiast rightly explains it.

155—161.] *Κρέων—συντυχίαις.*] As I believe with Böckh that this antisystem should agree in number of lines

with the last system of anapæsts, and as I think the supplement which he has introduced is as likely as any other to convey the intended meaning of the poet, I have allowed it to appear in the text, and have expressed it in the translation. On the synizesis in *Kρέων*, the student may consult Dindorf *ad OEd. Col.* 1073.

158. *τίνα δὴ μῆτιν ἐρέσσων.*] With Hermann, I prefer the interrogative here. That Kreon had *some* plan was clear from his convocation of the Gerusia. For *ἐρέσσων*, see below on v. 231.

159, 160. *ὅτι σύγκλητον τήνδε γερόντων προῦθετο λέσχην.*] The Prytanes at Athens were said *προθεῖναι ἐκκλησίαν*, not *προθέσθαι*. But Kreon, as a sovereign ruler, could call a meeting, not to hear *their* suggestions, but to communicate *his* will, and therefore would naturally use the middle voice with that distinction of meaning, which is well known in the opposition between *θεῖναι* and *θέσθαι νόμον*. In Lucian's *Necyomantia*, c. 19, we find the following obvious discrimination of *προθεῖναι* and *προθέσθαι*: *οὐ γάρ οἰδ' ὅπως, περὶ τούτου λέγειν προθέμενος, παμπολὺ ἀπεπλανῆθην ἀπὸ τοῦ λόγου· διατρίβοντος γάρ μου παρ' αὐτοῖς, προῦθεσαν οἱ πρυτανεῖς ἐκκλησίαν περὶ τῶν κοινῇ συμφέροντων.* Hemsterhuis concludes an excellent note on these words by a reference to the passage in the text. “Nunc liquido patet unde duxerit Sophocles in *Antig.* 165: *ὅτι σύγκλητον—πέμψας*. solemne est ingeniosissimo poëtæ phrases a suæ gentis moribus derivatas aliorum apte traducere: cui, præter illud *προθέσθαι λέσχην*, hisce lectis non statim *ἐκκλησία σύγκλητος* in memoriam venit? neque obscurum est perito linguae Græcæ, quare cùm in superioribus exemplis *προθεῖναι* conspiciatur, ipse medium usurparit.” The commentators ought to have remarked, that, by using *λέσχη*, instead of *βουλή*, the poet has told us that this was a private conference, and not a public convocation. The inconsiderable number of persons in the chorus partly implied this: it is expressly stated below, in v. 164, that this was a very select council; and it appears from v. 821 that they

were the wealthy men of Thebes—the ἀνακτες, as they are termed in v. 955. The κοινῷ κηρύγματι πέμψας is explained by the πομποῖς ἐστειλα ἵκεσθαι of v. 164, and implies that a message was sent to each of them. Cf. for πομπός, *Æd. T.* 289, *Æd. Col.* 70, and for κοινός, *Phil.* 1130, *Æd. Col.* 61. By κήρυγμα, he does not mean a public proclamation in the market-place, but the herald's summons at the house of each of the elders. Similarly, the members of the Roman *curiae* were summoned by the thirty lictors of the *curiae*, and the *comitia curiata* were thence termed the *comitia calata*, “the called or summoned assembly,” in contradistinction to the *comitia centuriata*, which were convened by the sound of trumpet. In general, it is to be observed that κήρυξ and κηρύσσω refer to a call by the voice (cf. γηρῦς, κράζω, κραυγή, &c.), as distinguished from any other means of summoning. It is worthy of remark, that in the passage in the book of *Daniel*, in which the Greek is seen through a very transparent covering, the borrowed term קָרְבַּן (κήρυξ) is placed by the side of the genuine Semitic קָרְבָּן (III. 4), with which it has an undoubted affinity. The aphel verb which occurs in *Dan.* V. 29, is clearly nothing more than a derivation from this foreign root. If there were no other Greek words in *Dan.* III. 4, we might compare the Sanscrit *Krus* and the Zend *Khresio*, which are adduced by Gesenius.

162. πολλῷ σαλῷ—πάλιν.] The phrase σάλῳ σείσαντες is well illustrated by *Æd. T.* 22; Plut. *Phoc.* c. III. *Fab. Max.* c. XXVII., which are cited by Wex. The verb ὄρθω here and v. 166, and the secondary predicate ὄρθης in v. 190, are borrowed from the same reference to a ship, which is called ὄρθῃ when it does not heel over to either side. With the Greek rowing-galleys, no less than with our steamers, it was very desirable to maintain the proper trim.

174. γένους κατ' ἀγχιστεῖα.] The more common ἀγχιστεῖα is thus explained by the author of the λέξεις ῥητορικαῖ (*Bekker. Anecd.* p. 413): ἀγχιστεῖα: συγγένεια. καὶ ἀγχιστεῖς οἱ ἀπὸ ἀδελφῶν καὶ ἀνεψιῶν καὶ θείων

κατὰ πατέρα καὶ μητέρα ἐγγυτάτῳ τοῦ τελευτήσαντος. οἱ δὲ ἔξω τούτων συγγενεῖς μόνον. οἱ δὲ κατ' ἐπιγαμίαν μιχθέντες τοῖς οἴκοις οἰκεῖοι λέγονται. And yet Thucydides says (I. 9) *κατὰ τὸ οἰκεῖον* of the very relationship referred to in the text—that between Atreus and Eurystheus. In Pindar (*P.* IX. 64), and *Æschylus* (*Agam.* 237), *ἄγχιστος* signifies merely “nearest at hand to protect,” like the *præsens numen* of the Romans: cf. *Œd. T.* 919. In this sense I have introduced the word in v. 939 infra.

176. *ψυχὴν τε καὶ φρόνημα καὶ γνώμην,*] It would be an injustice to Sophocles to suppose that he used these three words as idle synonyms. The connexion by means of *τε καὶ* shows an intimate union; but there is still a difference, which it was important to mark. By *ψυχὴ* is meant the fabric of a man's mind and character; by *φρόνημα*, that mind as it manifests itself in the general tenour of his outward actions, especially in relation to politics; and by *γνώμη*, the dogmatical expression of the meaning in words; so that *φρόνημα* and *γνώμη* are distinct and successive manifestations of the *ψυχὴ*—the former being the *προαιρεσις* or *will*, a unity of which contributes to the formation of a political party, and which by itself regulates the enactments of a ruler: and the latter being the *meaning* or *sentiment*, which expresses in words, or justifies to the reason, that which is already felt to be a sufficient motive for the will and choice. See above, v. 169, below, v. 207, for *φρόνημα*. The whole speech, as an exposition of the *φρόνημα* which springs from the *ψυχὴ* of Kreon, is his *γνώμη*. For *ἐκμαθάνω* cf. Eurip. *Med.* 220: *ὅστις, πρὶν ἀνδρὸς σπλάγχνουν ἐκμαθεῖν σαφῶς στυγεῖ δεδορκώς.*

178. *ἔμοὶ γάρ,*] The particle *γάρ*, and in prose *γοῦν*, are frequently used thus at the beginning of a narrative or exposition: see below, vv. 238, 405, 983. The English particle “for” is rarely an adequate representative of *γάρ*. Our phrases “in fact,” “the fact is,” “in point of fact,” “if you come to that,” &c., are much better equivalents in very many cases.

185—190. *οὕτ' ἀν σιωπήσαιμι—ποιούμεθα.*] There

is a parallelism in this passage, which has not, I think, been sufficiently noticed : Kreon says that he would not purchase his own *safety* by winking at that which would bring mischief on his people : and that he would not select a *friend* from among the enemies of his country : for that our *safety* depends on the security of our country, and that *friends* are naught, except when our native land is in prosperity. Emper has pointed out the proper interpretation of *ἀντὶ τῆς σωτηρίας*. For although there is nothing in the words themselves to prevent us from referring the *σωτηρία* to the same object as the *ἄτη* (cf. *infra* v. 314, 439), it is clear that Kreon is here opposing the individual *σωτηρία* to the public *ἄτη*, and is arguing for the fact that no individual is really safe unless his country is so likewise : for *ἥδι ἐστὶν η σώζουσα*. The article, in *τὴν ἄτην* and *τοὺς φίλους*, must not be neglected. By *τὴν ἄτην* is meant *the* mischief which always comes upon the citizens of a free state, when a man, through fear of his *έταιροι*, or intimate associates, acquiesces in their corrupt or seditious designs : and *τοὺς φίλους* implies that those are not friends, in any true sense of the term, whose friendship tends to an interference with the state's equilibrium. For the nautical sense of *σώζω*, *σωτηρία*, I may refer to my note on Pind. *O. VIII.* 20—27.

196. *έφαγυίσαι.*] This is, no doubt, the true reading. I believe the word refers to honours paid at the tomb *subsequently* to the regular sepulture—those *ἐναγίσματα τῶν κατοιχομένων* which Pindar calls *αιμακουρίαι*, *O. I.* 90. See above on v. 25.

205, 206. *ἔαν δὲ θαπτον—ἰδεῖν.*] There is no good reason for the alteration *αἰκιστόν τ'*, or for the reading *αἰκισθέν τ'*. The construction is, *αἰκισθέντα ιδεῖν δέμας πρὸς οἰωνῶν καὶ πρὸς κυνῶν ἐδεστόν.*

208. *προέξουσ'*] Hermann proposes *προεξόντις*, with what signification it is difficult to see. The hiatus may be excused by the aspirate : cf. *αὐτοέντης*. Sophocles makes Kreon represent any honour paid to Polyneikes as a diminution of those due to Eteokles : below v. 512.

212. *τὸν—πόλει.*] Dindorf proposes *καὶ τὸν εὐμενῆ.* I agree with Hermann, Wex, and Böckh, that no alteration is necessary.

213. *νόμῳ—σοι.*] Böckh thinks that the omission of either *τοῦ* or *γε* will be detrimental to the ethos of this passage. He conceives that the Chorus is intended to express dissatisfaction coupled with a sort of gentle irony. It appears to me, that this is quite inconsistent with the tenour of the play, so far as the Chorus is concerned. From first to last the elders not only admit, but maintain, the authority of the king. The vulgate *παντὶ πού τ'* is obviously corrupt. Hermann writes *παντὶ πάντ'*, which is harsh. Erfurdt suggests *πού γ'*, which is not a Greek collocation. I agree with Dindorf, that *τ' ἔνεστι* should be changed into *πάρεστι*; and I have ventured upon a further change of *παντὶ πού* into *πανταχοῦ*. In the first place, the collocation *πάρεστι χρῆσθαι νόμῳ*, without the addition of *παντὶ*, appears to me most in accordance with the spirit of the Greek language: cf. *Trach.* 60: *ἀστ' εἰ τὶ σοι πρὸς καιρὸν ἐνέπειν δοκῶ, πάρεστι χρῆσθαι τάνδροι τοῖς τ' ἐμοῖς λόγοις.* Then, in an admission of Kreon's authority, the adverb *πανταχοῦ* or *πανταχῆ* is strictly in its place. In v. 625 infra, we have in this sense: *ἢ σοὶ μὲν ἡμεῖς πανταχῆ δρῶντες φίλοι;* In the passage before us, the reading *πού* points to an original *πανταχοῦ*. In the *Ajax*, 1348: *ὡς ἀν ποιήσης πανταχοῦ χρηστός γ' ἔσει,* we find the various reading *πανταχῆ*. In the following we find only *πανταχοῦ*; *Ajax* 1252: *ἄλλ' οἱ φρονοῦντες εὑ̄ κρατοῦσι πανταχοῦ.* *Phil.* 1041: *νικᾶν γε μέντοι πανταχοῦ χρῆζων ἔφυν.* And there can be no doubt that although *πανταχῆ* might be used in the same, or a very similar sense, *πανταχοῦ* is strictly the more appropriate adverb.

215. *ὡς ἀν σκοποὶ νῦν ὥτε*] I am surprised that any scholars should be found to whom Dindorf's emendation *πῶς ἀν σκοποὶ νῦν εἴτε*; could appear even probable. That such a strong expression of a wish should proceed from the sovereign ruler, is quite inconsistent with the general accuracy of this

poet. The collocation *ως ἀν* with the subjunctive is by no means uncommon, and though there is a good deal of syntactical refinement in its usage, every Greek scholar is aware that in a final sentence it indicates an *eventual* conclusion—one in which an additional hypothesis is virtually contained: e. g. *Æschyl. Prom.* 670—672: ἐξελθε πρὸς Λέρνης βαθὺν λειμῶνα, κ. τ. λ. *ως ἀν τὸ Δῖον δύμα λωφήσῃ πόθου*, “in order that the eye of Jove may, *as in that case it will*, be freed from passion.” *Soph. Electr.* 1495, 6: χώρει δὲ ένθα περ κατέκτανε πάτερα τὸν ἄμον, *ως ἀν ἐν ταυτῷ θάντη*, “in order that you may, *as by going there you will*, die in the very place where you murdered him.” (Hermann’s note on this passage seems to me very surprising.) Now the only difference in the case before us is, that the main verb is omitted. If the Chorus had asked Kreon:

τί δὲ στιν, ἀνθ' οὐ τόνδε ἀνήλωσας λόγον;

the answer in the text would be quite in accordance with the common usages of the language: “in order that you may, as by having heard my words you will, be careful to see to their observance by others.” But this or a similar basis for the sentence being fully implied in the tenour of what has preceded, its omission need not offend here any more than in *Æsch. Choeph.* 981: *ως ἀν παρῆ μοι μάρτυς ἐν δίκῃ ποτέ*, where I think there is, properly speaking, an omission of the antecedent clause. Cf. *Thucyd.* VI. 91. On the whole, I conceive that there are only three modes of dealing with this passage, in which a scholar can acquiesce: (1.) the supposition that a line has fallen out, in which the Chorus asked why they had been summoned; (2.) the supposition that Kreon is interrupted by the Chorus, who mistake his use of the word *σκοποί*; (3.) the supposition that the subjunctive with *ως ἀν* has here an imperative force, the antecedent clause being implied. As I consider this the most reasonable supposition, I have merely changed *νῦν* into *ννν*, a change which the second supposition would also demand.

222. *τὸ κέρδος.*] For the agency here attributed to *κέρδος*, “the love of lucre,” cf. *Pind. P. III. 54, N. IX. 33.*

225. Φροντίδων ἐπιστάσεις.] Cf. Plutarch. *de Profect.* *Virt. Sent.* 76, c: οὗτως ἀν τις ἐν φιλοσοφίᾳ τὸ ἐνδελεχές καὶ τὸ συνεχὲς τῆς πορείας καὶ μὴ πολλὰς διὰ μέσου ποιούμενον ἐπιστάσεις, εἰτ' αὐθις ὄρμας καὶ ἐπιπηδήσεις, ἀλλὰ, κ. τ. λ. τεκμήριον ἔαυτῷ ποιήσαιτο προκοπῆς. Plato *Repub.* VI. p. 511, b: τὰς ὑποθέσεις ποιούμενος οὐκ ἀρχὰς ἀλλὰ τῷ ὅντι ὑποθέσεις, οἷον ἐπιβάσεις τε καὶ ὄρμας. The plural ὄδοις, which follows, shews that he is speaking of a number of fresh starts, or recommencements of one and the same journey.

231. τοιαῦθ' ἐλίσσων—ταχύς.] This emendation, which Erfurdt and Hermann have derived from the Scholiast, seems to me necessary. The common reading, βραδύς, is obviously a marginal gloss. It may be perhaps as well to remark, that ἐλίσσων refers to the thoughts, and not to the turns, which the Sentinel took on his journey; compare *Ajax*, 351: ἀλιον ἐλίσσων πλάταν, with v. 158 supra: τίνα δὴ μῆτιν ἐρέσσων.

233, 234. τέλος γε μέντοι—ὅμως.] For ἐνίκησεν (sc. ἡ γνώμη) see below v. 274. *El.* 245. The words which follow have not found favour in the eyes of some of the critics. Wunder would read σοὶ τ' εἰ, or κεῖ σοι. Emper proposes ὡς, κεῖ τὸ μιδὲν ἐξερῶ, φράσων ὅμως. I think that the vulgate is genuine, and that it is sufficiently supported by the passage which Erfurdt quotes from the *OEd.* T. 545, 6: λέγειν σὺ δεινός· μανθάνειν δὲ γὰρ κακὸς σοῦ. δυσμενῆ γὰρ καὶ βαρύν σ' εὑρηκέμοι. The terror of the Sentinel, and the anger of Oedipus, justify this emphatic position of the personal pronoun. Cf. infra v. 681: τὸ γὰρ σὸν ὅμμα δεινὸν ἀνδρὶ δημόσῃ λόγοις τοιούτοις οἷς σὺ μὴ τέρψει κλύων.

235. δεδραγμένος.] One MS. has πεπραγμένος: others, πεφραγμένος, for which Dindorf has substituted the Attic form πεφαργμένος. The Scholiast obviously read δεδραγμένος, a strong metaphorical word, well adapted to the character of the speaker. The later writers seem to use the word in very much the same signification, and it must have extended its

applications in the ordinary language of Athens, in which the commonest coin, the δράχμη, was so called because it was a handful of κέρματα, i. e. ὄβολοι. Cf. Herod. III. 13 : ταύτας (τὰς μνέας) δρασσόμενος αὐτοχειρίῃ διέσπειρε τῇ στρατιῇ.

241. εὖ γε—κύκλῳ.] I have adopted the correction στεγάζει, which Emper has suggested, of the vulgate στοχάζει. The latter has no signification which suits the context: the former, which means “you roof yourself in,” or “cover yourself over-head,” is the proper correlative to ἀποφάργυσαι κύκλῳ, “you surround yourself with a hedge.” In the next line, I have given νέον its common euphemistic force.

253. οἱ πρῶτοι—ἡμεροσκόποι.] This is a note of time. The day-watches had just commenced, for it was shortly after sun-rise.

259, 260. λύγοι—φύλακα.] The participial sentence is a secondary predication, or explanatory apposition to the main verb. It is, in fact, equivalent to an adverb. Cf. Æsch. *Prom.* 200. Eurip. *Bacch.* 1084, where see Elmsley.

260. κἄν εἴγιγνετο.] The imperfect is used here instead of the aorist, because, in the eagerness of his narrative, the Sentinel reproduces the scene, and represents it as going on. Consequently, he has used the imperfect or present throughout, instead of the aorist, which is the regular historical tense. Similarly, in a shorter clause, *OEd. Col.* 272 (cf. 952) :

καὶ τοι πῶς ἐγὼ κακὸς φύσιν,
ὅστις παθὼν μὲν ἀντέδρων, ὥστ' εἰ φρονῶν
ἐπρασσον, οὐδὲ ἀν ὥδε ἐγιγνόμην κακός.

The other passages which Neue quotes (*ad OEd. Tyr.* 125), and which present an aorist in the apodosis, are not to the point. He might have found one precisely similar in Thucyd. I. 75 : καὶ γάρ ἀν αἱ ἀποστάσεις πρὸς ὑμᾶς ἐγίγνουντο.

263. ἀλλ' ἔφευγε μὴ εἰδέναι.] The common reading inserts τὸ before μή. This is not required by the sense, and spoils the metre. As it is clear that the imperfect must stand, it seems much better to omit the article, than to substitute the aorist. The poet has here used φεύγω, which commonly signifies “to be defendant in a suit,” as opposed to διώκω, in the sense of ἀρνοῦμαι, or “to put in a plea.” In the same sense the word is used by Æschyl. *Suppl.* 393 :

δεῖ τοι σὲ φεύγειν κατὰ νόμους τοὺς οἴκοθεν
ὡς οὐκ ἔχουσι κύρος ποδὲν ἀμφὶ σου.

Demosth. *adv. Aph.* p. 813, § 1 : ἐπειδὴ δ' οὗτος τοὺς μὲν σαφῶς εἰδότας τὰ ἡμέτερα ἔφυγε μηδὲν διαγνῶνται περὶ αὐτῶν. These passages, which are quoted by Wex, sufficiently justify the construction, and although the repetition of εἰς τις, through οὐδεῖς, may seem a little harsh, it is not without precedent; and there certainly does not appear to be any necessity for the emendations ἔφλεγε for ἔφευγε, or ἐπεῦκτο for ἔφευγε τό, proposed by Hermann and Bergk, or for Dindorf's insertion of πᾶς before ἔφευγε, and his omission of εἰδέναι at the end of the line.

269, 270. ἐς πέδον κάρα νεῦσαι.] Not that they threw themselves on the ground like Oriental mourners, but merely that they hung their heads—a sign of embarrassment, which has been ingeniously expressed by Tennyson in his new poem, *The Princess*, p. 26 :

“At those high words, we, conscious of ourselves,
Perused the matting.”

See below, v. 439.

280. πρὶν ὄργῆς καὶ με.] With many of the commentators, I have adopted Seidler's correction of the common reading κάμε. The καὶ throws an emphasis on ὄργῆς.

289. ἀλλὰ ταῦτα—έμε.] In these lines there are several points which previous Editors have overlooked. In the first place, the καὶ πάλαι has seemed to one of them inconsistent with the short duration of time which had elapsed

since Kreon came to the throne. But πάλαι does not imply of necessity any particular lapse of time. The Chorus had just used the same adverb to express a short cogitation (above v. 275). The ἄνδρες πόλεως are the ἀστοί, δημόται, or lower citizens: see below v. 681, and cf. Pind. *P. I.* 84: ἀστῶν ἀκοὰ κρύφιον θυμὸν βαρύνει¹. *P. XI.* 30: ὁ δὲ χαμηλὰ πνέων ἄφαντον βρέμει. The adverb δικαίως is used here in a sense which has escaped the commentators, but which I have expressed in the version, and have explained in the *New Cratylus* (p. 371). Lastly, ὡς στέργειν ἐμέ, does not refer to the filial affection of the people for their King, but to Kreon's approbation of the sentiments and conduct of the lower orders. For the meaning of the verb, see above v. 273, and *Phil.* 456: τούτους ἔγὼ τοὺς ἄνδρας οὐ στέρξω ποτε; and for the post-position of the subject ἐμέ, see Eurip. *Hecub.* 730: σὺ δέ σχολάζεις ᾧτε θαυμάζειν ἐμέ. *Aesch. Pers.* 513: ὡς στένειν πόλιν Περσῶν ποθοῦσαν φιλτάτην ἥβην χθονός. Any other way of construing these words seems to me impossible. Kreon merely says that he would have liked them to be implicitly obedient; for their love he cared nothing: *oderint, dum metuant*, is the tyrant's motto. For the force of ὡς c. infin. vide infra v. 303, and the passage quoted above from the *Persæ*.

303. χρόνῳ ποτ' — δίκην.] The King says that they have at last brought their dislike to an overt act, which will ensure their punishment. The χρόνῳ ποτε belongs therefore to εξέπραξαν, of which the effect is ὡς δοῦναι δίκην.

318. ρυθμίζεις.] For this use of the word, see Blomfield's *Glossar. in Prom.* 249.

320. ἄλημα.] With most of the Editors, I have adopted

¹ The poet means: "not only is prolixity tiresome in all matters, but it is especially so when another's glory is being proclaimed in the hearing of his fellow-citizens of the lower orders." I cannot but think that ἀστῶν here is governed by κρύφιον θυμόν: for the ἀκοὰ is clearly the glory of Hiero (cf. v. 90), and ἀστοὶ are the lower citizens (cf. *P. III.* 71), who were generally envious (cf. *O. VI.* 7.)

Schneider's suggestion, that Sophocles wrote ἄλημα here, as in the *Ajax*, 381, 389, and not the vulgate λάλημα. The Scholiast translates the word in this passage just as he translates ἄλημα in the *Ajax*, and the context requires it.

324. κόμψευε.] Ruhnken has sufficiently illustrated the use of this word (*ad Tim.* p. 154), which here refers to the Sentinel's punning refinements on δοκεῖ, δοκεῖν, and δόκησις. An English writer, who was celebrated for τὰ κομψὰ τὰῦτα, εἴτε ληρήματα χρὴ φάναι εἴναι εἴτε φλυαρίας, has used the verb “to prate,” as their best description: “he would be bold with himself, and say, when he preached twice a day at St. Giles’, he *prated* once.” Buckeridge’s *Funeral Sermon on Bishop Andrewes*, p. 295. *Lib. Angl. Cath. Theology.* And with reference to the ἄλημα of v. 320, this verb very appropriately expresses the egotistical vulgarity of the special-pleading coxcomb. So in the *Pursuits of Literature*, the notorious egotism of Lord Erskine is similarly described:

Octavius. This of yourself?

Author. 'Tis so.

Oct. You're turn'd plain fool,

A vain, pert *prater* of the Erskine school.

332—373. *First Stasimon.* The metres are as follows:

στροφὴ ἀ.

1. ₋ ₋ ₋ || ₋ ₋ | ₋ ₋ | - ||
2. - - || ₋ ₋ ₋ || ₋ ₋ | - ||
3. ₋ ₋ || ₋ ₋ ₋ || ₋ ₋ | - ||
4. - - || ₋ ₋ ₋ | ₋ ₋ | - ||
5. - || ₋ ₋ || ₋ ₋ ₋ | ₋ - ||
6. ₋ || ₋ ₋ | - ₋ | ₋ ||
7. ₋ || ₋ ₋ | - ₋ | ₋ ₋ | - - ||
8. ₋ ₋ ₋ | ₋ ₋ ₋ | ₋ ₋ ₋ | ₋ ₋ ₋ ||
9. ₋ ₋ ₋ | ₋ ₋ ₋ | ₋ ₋ ₋ | ₋ ₋ ₋ ||
10. - - || ₋ ₋ | - ₋ | ₋ ₋ ||

στροφὴ β'.

1. - || ˘ ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ ||
2. ˘ ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ ||
3. ˘ ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ | - - ||
4. ˘ || ˘ ˘ | - || ˘ ˘ | - ||
5. ˘ || ˘ ˘ | - || ˘ ˘ | - ||
6. ˘ ˘ ˘ | ˘ ||
7. ˘ || ˘ ˘ ˘ | - ˘ | ˘ ˘ | - ||
8. ˘ || ˘ ˘ | - || ˘ ˘ | - ||
9. ˘ ˘ | - ˘ | ˘ ˘ | - ||
10. ˘ || ˘ ˘ | - ˘ | ˘ ˘ | - ||
11. ˘ ˘ | - - ||

The whole of this ode should be scanned as dactylic-trochaic. It seems to me most unreasonable to suppose that iambic rhythms should find a place in such a scheme: and instead of imagining, with Dindorf, iambic verses mixed up with creticas, trochees, and Bacchei, I have merely marked the anacrusis in *στρ. ἀ.* 5, 6, 7. *στρ. β'.* 4, 5, 7, 8, 10. That universal metre, the Saturnian, may teach us that the anacrusis is most properly in its place at the beginning of trochaic rhythms (see *Varronianus*, p. 173 sqq.). *Στρ. ἀ.* 8, 9, 10, may be considered as a dactylic octameter resting on a spondee, and followed by a trochaic tripodia.

332. *πολλὰ τὰ δεινά.*] Some years ago I suggested (*ad Pind. O. I. 28*), that it would be as well to make *πολλὰ* the subject here, as it is in the passage of Pindar, because it seemed more natural that *δεινὰ* should be the subject as *δεινότερον* is. In this conjecture, I now see, I had been anticipated by Neue, who is confidently followed by Wunder. I should not have thought it worth while to alter the text, even if there were any great force in the reasons mentioned

above. But there seems to be truth in what Emper says, that if we translate *kai* by *und doch*, “and yet,” the inversion of the propositions will give greater emphasis to the passage. For the meaning of δεινός here, the student may compare infra 1013 : βροτῶν χοι πολλὰ δεινοί, with the definition in Aristotle, *Eth. Nic.* VI. 12. § 9 : ἔστι δή τις δύναμις ἡν καλοῦσι δεινότητα κ.τ.λ. ἀν μὲν οὖν ὁ σκοπὸς ἡ καλός, ἐπαινετή ἔστιν, κ.τ.λ.

340. ἵλλομένων ἀρότρων.] The Aldine and one of the MSS. have παλλομένων, which appears to me unintelligible. I am unable to see any difficulty in the text according to the above reading, which I consider indisputably genuine. The sense is suggested by the word πολεύων which follows, and the words before us must mean, “as the ploughs are being moved backwards and forwards in a zig-zag course,” alluding, naturally, to the continuance from furrow to furrow; from which the Greeks derived their phrase, “to write as the oxen turn” (βουντροφηδὸν γράφειν i.e. ἐπὰν ὁμοίως τοῖς ἀροτριώσι βουσὶ τὰς ἀντιστροφὰς ποιῆτις. Hesych.). That ἵλλω may be used in this sense, is clear from the line in Nicander quoted by Buttmann, (*Ieot.* II. 156): φεῦγε δ' αἱ σκολιήν τε καὶ οὐ μίαν ἀτραπὸν ἵλλων, with which we might compare Virgil's description of the flight of Turnus, *Aeneid* XII. 742, 743 :

Ergo amens diversa fuga petit æquora Turnus,
Et nunc huc, inde huc, incertos implicat orbes.

And another passage, (*Ibid.* XII. 482) :

Haud minus Aeneas tortos legit obvius orbes
Vestigatque virum, et disjecta per agmina magna
Voce vocat—

might be used to explain Xenophon's phrase, (*Venat.* VI 15): αἱ δὲ [κύνες] ὑπὸ χαρᾶς καὶ μένους προϊᾶσιν ἐξιλλούσαι τὰ ἴχνη, ὡς πέφυκε, διπλὰ, τριπλὰ, προφορούμεναι παρὰ τὰ αυτὰ, διὰ τῶν αὐτῶν ἐπηλλαγμένα, κ.τ.λ. Buttmann's opinion seems to have coincided with this: but he speaks doubtfully, and quotes nothing in support of his suggestion, except the line from Nicander.

340. *ιππείω γένει πολεύων.*] I prefer *πολεύων*, the *constructio ad sensum*, to *πολεύον*, which agrees more strictly with *τοῦτο*. Immediately afterwards we have *άμφιβαλών*. By the *ιππείω γένει* the Scholiast rightly understands not horses, which were rarely used with the plough, but mules, which were preferred for that employment in very ancient times; he says: *ιππείω γένει πολεύων ταῖς ημιόνοις*

*αὶ γάρ τε βοῶν προφερέστεραι εἰσιν
έλκέμεναι νειοῖο βαθείης πηκτὸν ἄροτρον.*

(*Il. X.* 352). He adds *τινὲς δὲ καὶ ἵπποις χρῶνται εἰς ἄροτριασμόν*; but the training of the horse for the yoke is not mentioned till afterwards, v. 350. In the same way as Sophocles has here shrunk from mentioning the mule, Simonides addressed the victorious mules of Leophron as “the daughters of storm-footed steeds” (*χαίρετ’ αἰλλοπόδων θύγατρες ἵππων.* *Fragm.* 13. *Bergk.*)

342. *κουφονόων.*] The credit of this certain emendation is due to Brunck. We have below, v. 610, *ἀπάτα κουφονόων ἐρώτων*. The reader of the *Phædrus* does not need to be told, that, in the language of Sophocles and Plato, words referring to the use of wings are employed to denote the purpose of the mind, especially in regard to the fluctuating emotions of love (See *New Orationes*, p. 68). Here we have the converse metaphor; or rather that, which gave occasion to the metaphor in the other case, is here used in the reversed application: wings expressed the light-mindedness of man, therefore light-mindedness is made an epithet of the winged birds. See *Aristoph. Aves*, 168—170:

οἱ Τελέας ἔρει ταῦτι·
ἀνθρωπος ὄρνις ἀστάθμητος πετόμενος,
ἀτέκμαρτος, οὐδὲν οὐδέποτ’ ἐν ταύτῳ μένων.

With which compare the *Funeral Service*: “he fleeth as it were a shadow, and never continueth in one stay.” The compound “flighty-purposed,” by which I have rendered *κουφόνων* is derived from Shakspere, *Macbeth*, Act IV. Sc. 1 :

"The *mighty purpose* never is o'ertook
Unless the deed go with it."

The words *φύλον* and *έθνος* are used here with a covert reference to their employment as political terms, denoting classes in a state.

343. θηρῶν—έθνη] Cf. Aristot. *Eth. Nic.* VIII. 1, § 3: τοῖς πλ. τῶν ζώων καὶ τοῖς ὁμοέθνεσι πρὸς ἄλληλα.

350. ὀχμάζεται—ζυγῶν.] This emendation, which Franz sent to Böckh, is referred by Wolff (in the *Zeitschrift für Alterthumswissenschaft*, 1846, p. 746,) to Schöne (*Allg. Schulzg.* 1833, II. p. 948); and I agree with Emper in thinking it by far the most probable of those which have been proposed. Phavorin. p. 1406: κυρίως δέ ἐστιν ὀχμάζει τὸ ἵππον ύπὸ χαλινὸν ἀγαγεῖν ἢ ύπὸ ὅχημα. So Eurip. *El.* 817: ὅστις ταῦρον ἀρταμεῖ καλῶς ἵππους τ' ὀχμάζει. The middle here has its proper force. *Antholog. Palat.* IX. No. 19: νῦν κλοίψ δειρὴν πέπεδημένος, οἴλα χαλινῷ καρπὸν ἐλᾶ Δηοῦς ὀκριόεντι λιθῳ.

352. καὶ φθέγμα καὶ ἡνεμόεν φρόνημα καὶ ἀστυνόμους ὄργας.] Most students of Sophocles have sought in vain for a precise and consistent explanation of these words. Without discussing the opinions of previous commentators, whether I partially agree with, or wholly differ from, their views, I will state what appears to me the meaning of the poet. In speaking of the *δεινότης* or *power* of man, he enumerates the following exemplifications of it: (1) navigation: (2) agriculture: (3) fowling, hunting, and fishing: (4) domestication of wild cattle, and taming and training the ox and the horse: (5) the three particulars in the verses before us: (6) architecture: (7) medical skill. In such a complete specification, it seems scarcely possible that a highly educated Athenian would omit: (a) language applied to poetry and oratory: (b) speculative reasoning or philosophy: and (c) political science. And I believe that these are the three particulars here mentioned as *φθέγμα*, *ἡνεμόεν φρόνημα*, and *ἀστυνόμοι ὄργαι*. The first word,

φθέρμα, has no epithet, and as it cannot mean that man taught himself (*ἐδιδάξατο*) mere utterance, it must imply language in its higher sense, or as applied to oratory and poetry. The other words, *φρόνημα* and *όργαι*, are defined by their epithets. In themselves, they are general terms referring, the one to that mixture of intellect and will which was placed by the Greeks in the breast (*φρήν*) of man, and which formed the basis of his political predilections and of his philosophical bias (see above, v. 176); the other, to that complex of longings and likings, which, regulated by the mind, constituted the distinctive character or disposition of an individual (see below, v. 850, 929). How *φρόνημα* and *όργη* differ, and at the same time how far they agree, may be seen by a comparison of the following passages: above, v. 169: *μένοντας ἐμπέδοις φρονήμασιν.* *Ajax* 640: *οὐκέτι συντρύφοις ὄργαις ἐμπεδοί.* What then are the *ἡνεμόειν φρόνημα* and the *ἀστυνόμοι ὄργαι* which man has *taught himself* (*ἐδιδάξατο*)? With regard to the former, it is to be observed that we have twice in this play the phrase *φρονεῖν διδάσκεσθαι*, or *διδάσκειν τὸ φρονεῖν*, (infra vv. 717, 1313), where *φρονεῖν* means "wisdom" considered as a sort of experience (*εὐπειρία*), and the *όργαι*, which a man teaches himself, can only be regarded as habitudes, or *ἔξεις*, which he acquires by practice. Accordingly, the very idea, which must be attached to the word *φρόνημα* in this passage, is inconsistent with one of the versions proposed for the epithet *ἡνεμόειν*, namely, "swift as the wind:" for *φρόνημα* must here be considered as something fixed and stable, not as something fleeting and changeable. Moreover, it does not appear that *ἡνεμόεις* is used in this sense by the more ancient poets: we have *ἄελλάδες ἵπποι* in *Æd. T.* 463, and conversely, *Bopæd's ἄμιτπος*, infra v. 952: but the passages quoted by Erfurt are all of them from later poets. With regard to the *animorum incredibiles motus celeritasque ingeniorum* of Cicero (*pro Archia*, VIII. § 17), this does not settle the meaning of Sophocles in this passage, but only shows what he might have said. The *ῥιπαὶ ἔχθιστων ἀνέμων*, supra v. 137, and the *τῶν αὐτῶν ἀνέμων αὐταὶ ψυχῆς ριπαὶ*, infra v. 904, obviously refer to passion,

and not to intellect. We must have recourse therefore to the other and more ancient sense of ἡνεμόεις, i.e. “*ventosus* ē significatione quā dicuntur *loca ventosa*” (H. Steph. in v.). By a very natural application of the word in this sense it means “lofty”—(cf. *luft*, *lift*, *luff*, &c.) “up in the air,” “exposed to the winds;” thus Pindar calls *Ætna* ἵπον ἀνέμεσσαν Τυφῶνος. If therefore φθέγμα refers to poetry, as by implication and in part it does, there is the same juxtaposition, that we find here, in Eurip. *Alcest.* 962: ἐγώ καὶ διὰ μούσας καὶ μετάρσιος ὥξα (where for the verb cf. *Hecub.* v. 31). The epithet ἀστυνόμος is not to be explained by a mere reference to the phrase ἀστη νέμειν, *urbes incolere*. For although this is no doubt the origin of the compound, it had established itself in the time of Sophocles as an independent word, which conveyed a special signification. It referred, namely, to the internal care and management of a town—the repair of houses, the police and cleansing of the streets, and the superintendence of the fountains, harbours, &c. The performance of these duties was called *ἀστυνομία* (Arist. *Pol.* VI. 8. § 5); and in order to its proper performance at Athens, there was a board of officers called ἀστυνόμοι, five for the city and five for the Piræus (Aristot. *apud Harpocr.* s. v.). Plato thought, that, in proportion as his citizens were properly educated, they would the less need regulations of this kind (*Resp.* IV. p. 425, b.)—that is, they would of themselves be sufficiently under the influence of ἀστυνόμοι ὄργαι;—but in his *Laws* (VI. p. 763, c.), he is careful to appoint a board of three ἀστυνόμοι and five ἀγορανόμοι. If, from the legal use of the word in the prose writers, we turn to its tropical use in the poets, we shall find, as here, a direct reference to the primary application. Thus, Pindar prays on behalf of the city of *Ætna*, that Jupiter will bestow upon the inhabitants μοῖραν εὔνομοι, ἀγλαῖαισιν δὲ ἀστυνόμοις ἐπιψίξαι λαόν (*N.* IX. 31). And *Æschylus* distinguishes between the Gods as ἀστυνόμοι, ὑπατοι, χθόνιοι, οὐράνιοι, and ἀγοραῖοι (*Agam.* 88). I think therefore that this adjective and its converse ἀγοράνομος (*Ced.* T. 1103. *infra* 775. *Æschyl.* *Agam.* 140) ought to be paroxytone, like the word denoting the offices of town

and country police. In conclusion, I will remark that if, as is probably the case, Sophocles is referring here by covert allusion to his friend Pericles, the connexion between the *ηνεμόεν φρόνημα* and the *ἀστυνόμοι ὄργαι* will be particularly emphatic; for there was nothing better known about this great statesman, than that he combined with his *ἀστυνομία* the *μετεωρολογία* which he got from Anaxagoras; cf. Plato, *Phædrus*, p. 270, A. (where *τὸ ὑψηλόνουρ* is the prose version of *ἡνεμόεν φρόνημα*), with Cic. *Orator*. 34, § 119, who says, “quem etiam quo grandior sit et quodammodo *excelsior* (ut de Pericle supra dixi) ne physicorum quidem ignarum esse volo. Omnia profecto, quum se a cœlestibus rebus referet ad humanas, *excelsius magnificientiusque* et dicet et *sentiet*.”

354. *δυσαύλων.*] As the poet is here speaking of architectural contrivances as a shelter against the inclemency of the weather, it is obvious that this epithet must be taken in its most pregnant meaning, namely, “frosts which make a mere hut, or any thing except a walled house, very comfortless.” Although *αὐλὴ* is used poetically to signify a complete house (*Trach.* 897), and even a treasure-house entirely walled in (*infra* v. 920), its proper meaning was “a partial shelter”—such as a court-yard or cattle-pen without a roof, or a hut without side walls. According to Athenæus (V. p. 189, B), it was essential to the proper definition of the term, that the place to which it was applied left a free access for the wind: ἔτι τοίνυν οὐδὲ η αὐλὴ ἀρμόττει ἐπὶ τοῦ οἴκου, οὐ γάρ διαπνεόμενος τόπος αὐλὴ λέγεται· καὶ διαυλωνίζειν φαμὲν τὸ δεχόμενον ἐξ ἐκατέρου πνεῦμα χώριον. ἔτι δὲ αὐλὸς μὲν τὸ ὄργανον φ διέρχεται τὸ πνεῦμα κ.τ.λ. As people who lived in the country, watching the flocks and herds, were obliged to trust to their clothing for a defence against the weather, and had only *αὐλαὶ* to retire to, we read of their *ἀγρούμοι αὐλαὶ* (*infra* 775). Electra sends word to her brother *οῖοις ἐν πέπλοις αἰλίζομαι* (Eurip. *Electr.* 304), and her rustic husband speaks similarly of his own cottage: *τίνος δὲ ἐκατάτασδε ἐπὶ ἀγραύλους πύλας προσῆλθον* (*ib.* 342); in-

deed, so completely was this phraseology adopted by the Athenians, that their rustic deity, whom they worshipped in the spring as a daughter of *Kekrops*, was called *Agraulus*, or *Aglaurus*, vide Photius, s.v. Καλλυντήρια, p. 127, Porson. By a not unnatural transition, the wild animals are called ἀγρονόμοι (Æsch. *Agam.* 140), or ἀγρανλοι (supra v. 348); and the poor shelter of the soldier's *bivouac* is termed his δύσανδρία (Æsch. *Agam.* 541). With so many implied references, it is obvious that the epithet δύσανδρος is best rendered by the converse of the English word “comfortable,” which is almost equally comprehensive, and equally untranslatable. The idea, which Sophocles wished to convey, is partly expressed by the *sparso triste cubile gelu* of Propertius, *Lib.* III. *El.* 13. v. 26.

355, 6. πάγων ὑπαιθρεῖα καὶ δύσουβρα φεύγειν βέλη.] The metre indicated a corruption in the old reading; with Dindorf, I have introduced Böckh's emendation; cf. Æsch. *Agam.* 355; and, for the lengthening of the penultima, such forms as ἐπινύμφειος, ἐπινίκειος, κ. τ. λ. For the force of this epithet of the frost, see Soph. *Tr.* 162: πάγου φανέντος αἰθρίον; and cf. Horat. III. *Carm.* 10, 8: “positas ut glaciet nives *puro numine Jupiter.*” For the application of βέλη to the frost, see *Psalm CXLVII.* 17: מְשִׁלֵּיד קָרְדוֹ.

357, 8. ἀπορος ἐπ' οὐδὲν ἔρχεται τὸ μέλλον.] Hermann, whom most of the commentators repeat, connects the words ἐπ' οὐδὲν with τὸ μέλλον, remarking: “Non recte Scholiasta explicat, ἐπ' οὐδὲν τῶν μελλόντων. Aliud est enim ἐπ' οὐδὲν μέλλον, ad nullam rem futuram, infinite dictum, quam finite, ad eorum, quos futura sunt, nihil. Quorum alterum est, ad nihil, si quid futurum est; alterum, ad nihil, quod est futurum.” With all submission to this veteran scholar, I must beg to doubt whether the Greek syntax would bear such a construction as ἐπ' οὐδὲν τὸ μέλλον. The passage referred to by Wunder is not at all parallel: infra v. 719: μηδὲν τὸ μὴ δίκαιον. This is, of course, to be explained by what precedes, and Hæmon means μηδὲν διδάσκον τὸ μὴ δίκαιον, “be not in any respect instructed

by me in what is not just.” In the passage before us, as I have elsewhere stated (*New Cratylus*, p. 385), I take τὸ μέλλον as a sort of adverb, analogous to τὸ πρίν, τὸ νῦν, &c. In v. 605 infra, it is undoubtedly used in this way; and the construction of this passage requires a similar usage: τὸ μέλλον, ἀπηρος ἔρχεται ἐπ’ οὐδὲν, “in regard to the future, he comes to nothing without resources.”

360. φεῦξις ἐπάξεται.] Here ἐπάγουμαι bears its common sense “of calling in succours” (Thucyd. I. 3); with which is coupled the notion of getting aid of any kind; see Plato, *Menex.* p. 238, b: ἄρχοντας καὶ διδασκάλους αὐτῶν ἐπηγάγετο [ἢ γῆ], Thucyd. I. 81: ὡν δέονται, ἐπάξονται. There is no need, therefore, for Heindorf’s correction ἐπεύξεται (in his note on Plato, *Sophist.* p. 235, c: οὐ—μήποτε ἐκφυγὸν ἐπεύξηται τὴν—μέθοδον).

362. σοφόν τι—ἔχων,] i.e. τὸ μηχανόν τῆς τέχνης σοφὸν ἔχων, Scholiast. The reference is of course to the use of the verbs μηχανᾶμαι and τεχνῶμαι, and not to mechanical art in its modern sense: cf. μηχανορράφος *Æd.* T. 387. τέχνημα *Phil.* 916.

366. γεραιάρων.] With Ellendt, I have received the old conjecture of Reiske and Musgrave, which seems to me far more probable than any of the more recent emendations. For the palæographical considerations, see on v. 24, supra.

370, 3. τόλμας χάριν—ἔρδει.] As the pause in the strophe is at τὸ μέλλον, I have placed a similar stop at ξύνεστι, especially as the position of the words τόλμας χάριν is very awkward, if they are to be referred to what precedes. It seems much more reasonable to suppose that they furnish a sort of preface to the deprecation which follows. For the use of τόλμη, cf. *Trachin.* 582:

κακὰς δὲ τόλμας μήτ’ ἐπισταίμην ἐγώ,
μήτ’ ἐκμάθοιμι, τάς τε τολμώσας στυγῶ.

Pind. *P. II.* 83: οὐ οἱ μετέχω θράσεος. For the use of

χάριν in this collocation, see *Œd. T.* 883 sqq: *εἰ δέ τις ὑπέροπτα χερσὶν ἦ λόγῳ πορεύεται, Δίκας ἀφύβητος, οὐδὲ δαιμόνων ἔδη σέβων, κακά νιν ἐλοιτο μοῖρα δυσπότημον χάριν χλιδᾶς, εἰ μὴ κ.τ.λ.* For the general idea cf. *Aeschyl. Eumen.* 344: *Ζεῦς—ἔθνος τόδε λέσχας ἃς ἀπηξιώσατο.* For *ἴσον φρονῶν*, see above on 176, and compare Hom. *Il. IV.* 361: *τὰ γὰρ φρονέεις ἢ τ' ἐγώ περ.* That *ἔρδω* is often used in a bad sense, is well known: see especially *Phil.* 684.

374. *δαιμόνιον τέρας.*] The adjective *δαιμόνιος*, which refers to the influences of an intermediate deity (*δαιμῶν*), often expresses that which is more than would be expected without such intervention: hence it means “strange,” “surprising,” “wonderful”—and this is the signification which it bears in the compellation *ὦ δαιμόνει*: see *ad Pind. O. VI.* 8, 9.

378. *ἀπάγουσι.*] I have adopted the emendation of Böckh: for this reference to the *ἀπάγωγή*, while it might easily perplex a scribe, would be very much in its place here.

385. *ἄναξ—ἀπώμοτον.*] Probably a tacit reference to Archilochus, *Fr.* 69, 1. Bergk: *χρημάτων ἀελπτον οὐδέν εστιν οὐδὲ ἀπώμοτον.* cf. below 390. The same fragment seems to have been in his memory when he wrote *Œd. Col.* 615.

388. *ἐξηνύχουν.*] Unless we ought to read *ἐξηνύχησα*, as in *Phil.* 851, we must explain this imperfect by the common use of the same tense with *οὐ*, and without *ἀν*; so that the construction suggested by Matthiæ, § 598, A, is the true one; *σχολῆ ποθ' ἥξειν δεῦρ' ἀν ἐξηνύχουν* being equivalent to *οὐκ ἐξηνύχουν ἥξειν.* One of the MSS. and the margin of Turnebus give *σχολῆ γ' ἀν* for *σχολῆ ποθ'*, and this is adopted, after Erfurdt and Hermann, by most of the critics. Precisely the same construction is found in *Œd. Tyr.* 434, where, however, we have the aorist *ἐστειλάμην*; and if *ἐξηνύχησα*

were read here, I should prefer $\sigma\chiολή γ' ἀν$ after $\epsilon\piεί$. In nearly all the passages quoted by Blomfield (*Gloss. Prom.* 710), we have $oύ ποτε$ with the imperfect of $aυχέω$ or $\epsilon\xi-aυχέω$, and he tacitly introduces the same tense into the line from the *Philoctetes*. In *Agam.* 508 (470), the herald says $oύ γάρ ποτ' ήχουν—μεθέξειν$; and if any one wishes to have the same construction here, he might read $\sigma\chiολή ποθ' ήξειν δεῦρ' ἀν' εξηγούν εγώ$. It must be remarked that the Sentinel is more likely to be made to refer to what he *did say* (*supra* v. 329), than to what he *would have said*.

395. *θούρμαιν.*] I have been obliged to render this word by an English phrase, which is more expressive than elegant. The word *Godsend* is used with a different application, and the exclamations “a prize, a prize!” or “found, found!” could not be introduced in a descriptive passage, although the latter is the best representative of the Greek *εὐρηκα*, which has become a descriptive word in the proper name *Hurreekee*, still given to a place on the Indus, where Alexander's Indian conquests ceased, and where our dominion was consummated.

429. *χοαιςι τρισπόνδοισι.*] i. e. milk, wine, and honey. Hom. *Od.* xi. 26. The verb *στέφει* perhaps refers to the libations being poured round the body: the Scholiast says *στέφει κοσμεῖ, περιρράινει*. For the full force of *ἀρδην* in the preceding line, and for the shape of the *proclus*, see the figure of Victory in Müller's *Denkmäler der alten Kunst*, Heft I. Taf. 13. No. 47.

434. *ἄμ'.*] I have adopted Dindorf's AM for ΑΛΑ.

448—450. *ού γάρ τι—νόμοντ.*] The third of these lines has caused a good deal of perplexity to the Editors: some propose to emend it by writing $\hat{\eta}$ for $oī$, or $τοί-ονσδ'$ for $oī τονσδ'$, and changing $\omega\rhoισαν$ into $\omega\rhoισεν$. And Dindorf, who is followed by Wunder and Emper, adopts the favourite expedient of omitting the line altogether. It appears to me that the intention of the poet has not been

understood. Kreon asks Antigone if she knew the *proclamation* ($\tauὰ κηρυχθέντα$), and then expresses his surprise that she should venture to transgress *these laws* ($τούσδε νόμους$), meaning, of course, his own enactments. She replies, that she did not consider his proclamations as emanating from Zeus, the supreme God, or from that justice which regulated the rights of the dead, who, she says, have established *these laws*, namely, the laws of sepulture, which do not need any enactment, but have their $\deltaροι$ set up in the human heart; “and I did not,” she continues, “think *your κηρύγματα* superior to *νόμιμα*, which had the Gods for their authors.” The whole Play turns upon the opposition between *his laws* and those which she thought it right to obey. And this speech in particular is entirely upon that text. The last words, $σοὶ δὲ εἰ δόκω—όφλισκάνω$, are another expression of the same antagonism. “If my obedience to the laws of heaven in defiance of the laws of man, seems to you foolish, I consider your opposition to the laws of heaven, on behalf of your own ordinances, equally void of sense.” The signification of $τούσδε νόμους$ in v. 450 is partly suggested by the $\eta\ \xi\acute{u}νοικος\ τῶν\ κάτω\ θεῶν$ which precedes, and partly by the $\omega\rhoισαν\ \acute{e}ν\ \acute{a}νθρωποις$ which follows. The laws, which infernal justice regulated, and which had their $\deltaροι$, not as outward marks, but as records in the heart, could need no further description in their opposition to the *κηρύγματα* of Kreon. It is because they are so implicitly defined, that the article which Böckh would place before $\acute{a}\gamma\rho\alpha\pi\tau\alpha$ is unnecessary, and has been omitted by the poet. Moreover, it will be remembered that $\delta\acute{i}κη$ and *νόμος*, in their relation to funeral rites, have a natural title to stand in juxtaposition: cf. above v. 23, 24. I think, therefore, that the proposal to reject line 450, must be considered as one proof, among many, of the necessity of general exegesis to sound criticism.

507. $σοὶ δὲ \acute{u}πιλλουσι\ στόμα.$] The Scholiast has correctly explained these words: $\gammaιγνώσκουσι\ καὶ\ οὐτοι· \deltaια\ δὲ\ σὲ\ τὸ\ στόμα\ συστέλλουσι\ καὶ\ σιωπῶσιν.$ ‘ $\acute{U}πιλλω$ applies to that action of the mouth in resolute silence, which is produced by the pronunciation of the word *mum*, and I have

used the word in the translation as it is employed by Shakspere, *Richard III.* Act III. Sc. 7 :

“Now, by the Holy Mother of our Lord,
The citizens are mum, say not one word.”

509. τοὺς ὁμοσπλάγχνους.] See 1034 infra.

513. οὐ μαρτυρήσει—χθονός.] The common reading is, ταῦθ' ὁ κατθανὼν νεκύς. In one MS. and in the margin of Turnebus, we have ὁ κατὰ χθονὸς νεκύς, which Brunck adopted, without a due regard to the metre. I believe that I have restored the true reading, which was lost partly by the copyists looking back to v. 510, χώ κατ[άντιον] θανὼν, where also we have the various reading κατὰ χθονός, and partly by some confused reference to vv. 24 and 26, where Eteokles is described as κατὰ χθονός, and his brother spoken of as τὸν ἀθλίως θανόντα Πολυετίκους νέκυν. I think also that the καὶ was required here as in v. 510, and that the reference to Eteokles would not be sufficiently distinct if the old reading were retained.

519. τίς οἶδεν—εὐαγῆ τάδε.] Scholiast : τίς οἶδεν, εἴ καθ' “Αἰδους ἄλληλοις διαλλάσσοντες ἡγοῦνται εὐσεβῆ ταδε; cf. *Œd. Tyr.* 921 : ὅπως λύσιν τιν' ἡμῖν εὐαγῆ πόρης. Κάτωθεν for κάτω στίν, is suggested by the Scholiast, from whom Dindorf has borrowed it.

554. ἀλλ' οὐκ—λόγοις.] Matthiä's explanation of these words (586 γ.) appears to me inadmissible. He translates them, “not without my having spoken,” and quotes Eurip. *Ion.* 237 : ἐπὶ δ' ἀσφάκτοις μήλοισι δόμων μὴ πάριτ' εἰς μυχόν. But the omission of the article in the latter passage makes a great difference, and it seems impossible to translate the line before us, without considering ἀρρόήτοις as a secondary predicate, or adjective used adverbially. The construction is the same as the πρὸς ἰσχύοντας τοὺς ἔχθροὺς of Thucyd. I. 36, which is explained in *New Crat.* p. 384.

557, 8. θάρσει—ἀφελεῖν.] Wunder entertains a

strange notion as to the meaning of these words: he says, “*nemo non perspexisset sensum hujus loci, si scripsisset poeta: ὥστε τοῖς ζῶσι μηκέτ' ᾧφελεῖν, ita ut vivis nihil jam utilis sim.*” Idem significavit iis verbis quæ posuit. Nam mortuis necessario incipit utilis esse, qui vivis esse desierit.” The sense in which I understand the passage is very different from this. Ismene had said: “Nay, our sin is equal; for if you were the agent, I was privy before the fact,” (Scholiast: *ὅτι σὺ μὲν ἐπραξας ἐγὼ δὲ συνήδειν*, cf. *Hec.* 857: *σύνισθι—συνδράσης δὲ μῆ*). To which Antigone replies: “Never mind—you live; that is the difference,—and my life has been long ago sacrificed in my attempt to help (i. e. bury) the dead.” The idea which attached itself to the phrase *ώφελεῖν τοῖς θανοῦσι*, may be derived from a comparison of Aesch. *Pers.* 842: *ὡς τοῖς θανοῦσι πλούτος οὐδὲν ὠφελεῖ*, with Eurip. *Alcest.* 56: *καν γραῦς ὅληται πλουσίως ταφήσεται*.

563. *ζὸν κακοῖς πράσσειν κακά.*] Although it is clear from the *τοῖς κακῷς πράσσοντιν* of the preceding verse, and from the word *βιώσιμον* in the answer of Ismene, that the reference is to suffering rather than to sin, Böckh has translated these words, *als Böses du mit Bösen thatst*.

570. *ὁ φίλταθ'—πατήρ.*] I subscribe to the opinion of Böckh and Süvern, who, following the old Editions, have restored this verse to Antigone. I have also adopted Böckh's suggestion that 572, 574, should be assigned to the Chorus, and not to Ismene.

573. *Αἰδῆς—ἔφυ.*] As I believe that the phrase “to forbid the banns,” however connected with our Church usages, is derived from the signification of the words themselves, I have not hesitated to imitate Ford in this reference to “the churchman's part.”

575. *καὶ σοὶ γε κάμοι.*] The poet is again playing with the different usages of *δοκεῖν*. He means *ἐμοὶ δέδοκται*, *ὡς καὶ σοὶ δοκεῖ*, scil. *τήνδε κατθανεῖν*.

576, 7. *ἐκ δὲ τοῦδε—ἀνειμένας.*] Dindorf, who is fol-

lowed by Wunder, thinks this reading inadmissible, and proposes instead, *εν δὲ τάσδε χρή γυναικας εἰλαι μηδ ἀνειμένας έστιν*. His arguments have failed to convince me that this emendation is either necessary or in good taste. Any person who will take the trouble to compare *Ajax* 286: *ο δὲ εἰπε πρός με βαῖ' αἱ τὸ δύμνούμενα, γύναι, γυναιξὶ κοσμὸν η σιγὴ φέρει*: *Tr.* 61: *ἄλλας τε καὶ κόρη τε κάργεια γένος, αἷς κόσμος η σιγὴ τε καὶ τὰ παῦρ' ἔπη*, with *Electr.* 516: *ἀνειμένη μὲν, ὡς ἔσκασ, αὐτὸν στρέφει. οὐ γὰρ πάρεστι Αἰγυσθος, οὐ σ' ἐπεῖχ' αἱ, μῆτραί του θυραίν γ' οὐσαν αἰσχύνειν φίλοις*: *supra* 61: *γυναιχ' ἔψυμεν*, 484: *ἡ σὺν ἐγῷ μὲν οὐκ ἀνήρ, αὗτη δὲ ἀνήρ*, and the passages quoted by Poppo on Thucyd. II. 45 fin., will see that the emphatic use of *γυναικας* in this passage, as a predicate opposed to *ἀνειμένας*, is quite in accordance with the spirit of the Greeks, and of their language.

580—617. *Second Stasimon.* The metres are as follows:

στροφὴ α.

1. - || ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ || ˘ ˘ | - - ||
2. ˘ ˘ || - - || ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ - - ||
3. ˘ ˘ | - - || ˘ ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ | - - ||
4. ˘ || ˘ ˘ | - ˘ | ˘ ˘ | - ||
5. ˘ ˘ | - ˘ | ˘ ˘ | - ||
6. - || ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ | - ˘ | ˘ - - ||
7. ˘ ˘ | - ˘ | ˘ - - ||
8. ˘ ˘ | - ˘ | ˘ ˘ | - ||
9. ˘ || ˘ ˘ | - ˘ || ˘ ˘ | - ˘ | ˘ - - ||

στροφὴ β'.

1. ˘ - || ˘ ˘ ˘ || ˘ ˘ | - - ||
2. ˘ || ˘ ˘ ˘ || ˘ ˘ | - - ||
3. - || ˘ ˘ ˘ | ˘ || ˘ ˘ ˘ || ˘ ˘ | - - ||
4. ˘ ˘ ˘ || ˘ ˘ | - ˘ ||

5. - u u | - || - u u || - u | - || - u u || - u | - - ||
6. - u u || - u | - - ||
7. u u || - u | - u | - - ||
8. - || - u u | - u | - ||
9. - u u | - u | - - ||
10. - || - u u | - || - u u || - u | - - ||

In my judgment, the previous arrangements of this ode have been altogether unsatisfactory. The critics have not shrunk from a medley of iambees, trochees, and antispasts; and even a senarius, with unequally resolved arsis, has been allowed to appear. It is nothing but dactylico-trochaic verse, the trochaic rhythm appearing chiefly as dipodia and ithyphallicus. There is a *trochaeus semantus* (vide Herm. *El. Doctr. Metr.* p. 660) in $\sigma\tau\rho.$ a' 1, which makes an *incisio* in the line. $\Sigma\tau\rho.$ a' 6 is the metre which I have restored in v. 943 infra, namely, two trochaic *dipodiae cum anacrusi* followed by an *ithyphallicus*, which is repeated in the following line, and follows a single *dipodiae cum anacrusi* in the last line of the Strophe.

580. *aiōn.*] Sophocles opposes to $\gamma\epsilon\nu\epsilon\acute{a}$, considered as representing the whole series of generations which make up the existence of a family, the *aiōn* here, or $\gamma\acute{e}\nu\acute{o}s$ v. 591, i. e. the existing generation for the time being. If mischief ($\acute{a}\tau\eta$) once gets into a family, no single generation (*aiōn*, $\gamma\acute{e}\nu\acute{o}s$) can exhaust it, but it must have its play; just as the waves, which the wind raises on the surface of a narrow sea or bay, such as that between Eubœa and Attica, must affect the whole mass of water until they reach the shingle at the bottom. The Chorus in the *Ajax* 629 holds to a different opinion. He speaks of a father's hearing $\pi\alpha\delta\dot{\omega}\dot{\sigma}\phi\dot{\rho}\omega\dot{\nu}$ $\acute{a}\tau\alpha\dot{\nu}$, $\dot{\alpha}\nu$ $\dot{\alpha}\nu\pi\omega\tau\dot{\iota}\dot{\iota}\acute{\theta}\rho\epsilon\psi\dot{\nu}$ *aiōn* $\Lambda\acute{i}\alpha\kappa\acute{\iota}\delta\acute{\alpha}\nu$ $\acute{a}\tau\epsilon\acute{\rho}\theta\acute{\epsilon}$ $\tau\acute{\omega}\dot{\nu}\dot{\delta}\acute{\epsilon}$. The inherited evils of the Labdakidæ are the leading idea in the one case; the exception, which Ajax furnished to the general prosperity of his race, is prominently brought forward in the other passage. See Pind. *P.* III. 86: *aiōn* δ $\acute{a}\sigma\phi\alpha\lambda\dot{\eta}\dot{\epsilon}$

οὐκ ἔγεντ' οὗτ' Αἰακίδᾳ παρὰ Πηλεῖ οὔτε παρ' ἀντιθέψι Κάδμῳ. Schiller has fully caught the spirit of Greek tragedy in his *Piccolomini* (Act II. Sc. 7, of Coleridge's version; III. Sc. 9, of the original): “Es geht ein finstrer Geist durch unser Haus,” u. s. w. “There's a dark spirit walking in our house,” &c. See a Greek version of the passage in Hermann's *Opuscula*, V. p. 356.

586, 7. βυσσόθεν κελαινὰν θίνα καὶ δυσάνεμον.] The commentators have, strangely as it appears to me, mistaken the meaning of this passage. Wunder adopts the explanation of the Scholiast: “nomen δυσάνεμον recte explicat Scholiasta: τὴν ὑπὸ ἀνέμων ταραχθεῖσαν. Similiter, supra 356, δύσομβρα dictum est.” Jacobs, who is followed by Erfurdt, proposes δυσανέμῳ, scil. στόνῳ. Ellendt, who retains δυσάνεμον, would join the word adverbially to βρέμειν. It seems to me that the context leads to a very obvious interpretation. When mischief begins in a family, it goes on ἐπὶ πλῆθος γενεᾶς: similarly, when the wind in the Euripus blows hard upon the surface for a given time, the undulatory motion continues till the shingle at the bottom is stirred; now this shingle being in the ἔρεβος ὑφαλον—i. e., as Jacobs explains it, τὸ μέλαν τῆς θαλάσσης βάθος—is itself black and gloomy for want of light (*κελαινά*); and being covered by a bulk of water, it is also δυσάνεμος, or not easily affected by the wind. I should therefore explain δυσάνεμος in the same way as the adjectives δυσήνιος, δυσθαλπής, δυσθεράπεντος, δυσθύρατος, &c. &c., which all signify a defiance of that which is expressed by the main part of the compound. Accordingly, the poet is not here speaking of the alluvial mud cast up along the shore, which Aristotle calls ὁ θἰς ὁ μέλας, but of the general deposits at the bottom of the sea: thus also Aristoph. *Vesp.* 696: τί λέγεις; ὡς μοῦ τὸν θίνα ταράσσεις, on which the Schol.: ἐκ βυθοῦ με κινεῖς. Hesych.: θῖς· τὸ κάτω βάθος τῆς θαλάσσης. Pind. *P. VI.* 12—14: οὗτ' ἄνεμοι ἐς μυχοὺς ἀλὸς ἄξοισι παμφόρῳ χεράδι τυπτόμενον. In general, we may compare with this metaphor that which has been explained above, v. 20.

588. ἀντιπλῆγες ἀκταί.] The poet speaks as an Athenian, who had taken his stand on the East Coast of Attica, and looked towards Eubcea while a violent gale was blowing from the North-East. It would first touch the surface of the sea, but at length would so affect the whole mass of water, that the windward coast of Eubcea, no less than the lee shore of Attica, would be lashed by the waves. That ἀκτή is particularly applied to the sea-coast of Attica, which derived its name from this use (*Ἀττική=Ἀκτική*), is well known. See Suidas s.v.; *Anecd. Bekkeri*, p. 370, 8; Strabo (quoting Sophocles) IX. p. 392. And that the term was also applied to Eubcea, is clear from v. 1100 infra, and from *Trach.* 236: ἀκτή τις ἔστ' Εὐβοΐς.

589, 90. ἀρχαῖα—πίπτοντ'.] For the construction see the *New Cratylus*, p. 385. The necessary emendation φθιτῶν is due to Hermann. Dindorf has pointed out a similar corruption in Eurip. *Alcest.* 100.

593—597. νῦν γὰρ—Ἐρινύς.] Hermann's insertion of ὁ before τέτατο is required by the metre, and recognized by the Scholiast. He subsequently adopted a more extensive change, writing ὅπερ for ὑπὲρ, and ἐτέτατο: but the preposition seems necessary, and, as well as the relative, was read by the Scholiast. For the phrase ὁ τέτατο φάσι, I have elsewhere compared *Phil.* 817 sq.: ὅμμασι δὲ ἀντίσχοις τάνδ' αἴγλαν ἡ τέταται ταῦν. For the sense of the word ρίζα the student may refer to *Ajax* 935; *Pind. O.* II. 4; *Æsch. Suppl.* 105; St. Paul, *Rom.* XV. 12; Arist. *Eth. Nic.* VIII. 14. § 3: ὅθεν φασὶ ταῦτὸν αἷμα καὶ ρίζαν καὶ τοιαῦτα. The phrase κόνις καταμᾶ ρίζαν may be partly illustrated by *Ajax* 1157: γένους ἄπαντος ρίζαν ἔξημημένος. I have justified the common reading κόνις against the emendation κόπις, in the *New Cratylus*, p. 294.

597. λόγου τ' ἀνοια καὶ φρενῶν Ἐρινύς.] It is clear that this is predicated of Antigone, whose inconsiderate language to Kreon, coupled with her feeling of resentment at the violation of religious ordinances in the case of

Polyneikes, had led to her condemnation. This is the proper force of the word ἐρινύς, which, as Müller says (*Eumenid.* § 77), denotes “the feeling of *deep offence*, of *bitter displeasure*, when sacred rights belonging to us are impiously violated by persons who ought most to have respected them.”

598, 9. *τεάν, Ζεῦ—κατάσχοι.*] Some years ago I pointed out the sense of this passage, which had been generally misunderstood. I will repeat here what I wrote in 1836. “The connexion of ideas in this passage is as follows: ‘What mortal transgression or sin is Jupiter liable to, Jupiter the sleepless and everlasting God? But mortal men know nothing of the future till it comes upon them.’ We should certainly read ὑπερβασία in the nominative case. Τίς ὑπερβασία κατέχει τεάν δύνασίν; is equivalent to τεά δύνασις κατέχει οὕτινα ὑπερβασίαν” (see above on v. 4). “Compare Theognis 743—6, which Sophocles had in his head:

καὶ τοῦτ', ἀθανάτων βασιλεῦν, πῶς ἔστι δίκαιον
ἔργων ὅστις ἀνὴρ ἕκτος ἐών αἵδικων,
μή τιν' ὑπερβασίην κατέχων μηδ' ὄρκον ἀλιτρὸν,
ἀλλὰ δίκαιος ἐών μὴ τὰ δίκαια πάθη;

Theatre of the Greeks, Ed. 4, p. 81.

600—602. *τὰν οὕθ' ὑπνος—μῆνες.*] These words do not balance the corresponding words in the antistrophe, and various attempts have been made to mend the corruption thus indicated. Moreover, the word παντογήρως has been with justice objected to on its own account. Schneider, in his Lexicon, pronounced it a word of doubtful authority. Emper says, that this epithet is totally inapplicable to refreshing sleep, and that as the gods were supposed to be liable to sleep, they must have been considered liable to grow old, if that was the effect of sleep. He suggests, therefore, that we have in this word an old error of the copyist, whose eye lighted on ἀγήρως, written as a various reading by the side of ἀγήρωφ, and that Sophocles probably wrote παντοδμάτωρ, as in Homer *Il.* XXIV. 5. *Od.* IX.

373, we have the phrase ὕπνος ἥρει πανδαμάτωρ. I understand that Bamberger (in Schneidewin's *Philologus* I. 4, p. 604), proposes παντόθηρος or παντοθήρως. It appears to me, that the true reading is παγκρατής, which occurs as an epithet of ὕπνος in the *Ajax* 660, and which appears as an epithet of χρόνος in a passage in which Sophocles was obviously influenced by his recollections of what he had written in this chorus: *Ed. Col.* 607 sqq:

ὦ φίλτατ' Λιγέως πᾶι, μόνοις οὐ γίγνεται
θεῖσι γῆρας, οὐδὲ κατθανεῖν ποτε,
τὰ δ' ἄλλα συγχεῖ πάνθ' οὐ παγκρατής χρόνος.

Other commentators have sought to mend the metre by altering the following line. Hermann originally proposed οὔτε θεῶν ἀκμητοι, which Emper adopts with the dialectical change ἀκάματοι. Dindorf writes: οὔτ' ἀκοποι θεῶν νιν. Böckh: ἀκάματοι θεῶν οὐ. It appears to me that the corruption lies in θεῶν. What are “the months of the Gods?” The Διὸς μεγάλου ἐνιαυτοι, of Homer (*P.* II. 134), are by no means a parallel. Although the word θέω does not occur elsewhere in Æschylus or Sophocles, there is no reason why he should not have used it, as I believe he did here, and in v. 1305 infra: and I have written with the greatest confidence ἀκάματοι θέοντες, which suits the metre, and perfectly coincides in construction with *Electra* 164: ὁν ἔγωγ' ἀκαμάτα (vulg. ἀκάματα) προσμένουσ' ἀτεκνος. The use of this adjective, as a secondary predicate or adverb, has been mentioned by Suidas, s. v. ἀκάματα or ἀκαμάτα, ἀντὶ ἀκαμάτως, καὶ ἀδιαλείπτως η οὐ κεκυηκότως. For the months as a measure of time, we may compare Catullus XXXIV. 18: “Tu cursu, dea, menstruo, Metiens iter annum,” and for the rapidity of their course (θέοντες), cf. Hor. IV, *Carm.* VI. 39: “celeremque pronos volvere menses.” Id. IV. *Carm.* VII. 13: “damna tamen celeres reparant cœlestia luna.”

604—607. τό τ' ἐπειτα—ἄτα.] Of the various methods which have been proposed for correcting this manifestly corrupt passage, the only one which I can accept as par-

tially true, is that which regards the terminations of vv. 606 and 607, as wanting—the words *οὐδὲν ἔρπει* and *ἐκτὸς ἄτας* having been transferred from vv. 611 and 617. Supposing then that we have a lacuna, amounting in each case to a trochaic dipodia, at the end of each line, the question is—how can we, without any aid from the MSS., restore the missing words? With regard to v. 606, I think it may be safely concluded: (1) that we have here lost some word governed by *ἐπαρκέσει*; for although the absolute use of this verb is not unprecedented, as we shall presently see, yet it seems absolutely necessary to connect the law, here mentioned, with the destiny of man, otherwise the immunity of Zeus from mortal transgression will be without its proper antithesis: (2) that the lost words must have borne some palaeographical resemblance to what precedes or follows, otherwise their absorption would be hardly explicable. With regard to v. 607, the meaning obviously intended comes so close to that of the intrusive words, that I think we may safely regard them as a marginal illustration of something which stood in the text. To begin then with this second line: I consider the words *οὐδὲν ἔρπει* as the remains of a gloss on the dative *βιότῳ*, which was placed on the left-hand margin of this line. The Scholiast wished to illustrate the use of a verb of motion with the dative, and therefore quoted the phrase [*εἰδότι δ'*] *οὐδὲν ἔρπει* from v. 611. And I regard the words *ἐκτὸς ἄτας* as the remains of a gloss upon the whole line, which having been originally [*οὐδεὶς ἐν πάσαις ταῖς πόλεσιν πράσσει τὸν βίον ἀπαντά*], *ἐκτὸς ἄτας*, where the illustration was partly borrowed from the phraseology of vv. 616, 617, has ultimately coalesced with the gloss on *βιότῳ*, so that there remained in the margin only the words *οὐδὲν ἔρπει* *ἐκτὸς ἄτας*, which have been equally divided between the two lines in the text. Now the evidence in a case like this is of cumulative probability; and before we can restore v. 607, we must return to the former line. The poet says, that although Zeus is free from sin, as he is a sleepless and everlasting potentate, yet that for the present, the future, and the past, (cf. Eurip. *Iph. T.* 1263), the law, which he is about to mention, will sufficiently

describe (*ἐπαρκέσει*)—what?—of course, the destiny of man. The common use of the verb *ἐπαρκέω* is well known. It signifies “to ward off”—hence, “to help or aid”—hence, “to supply or furnish.” In the first sense it governs the dative of the person and the accusative of the thing—in the second, the dative or accusative of the person—in the third, the genitive of the person and the accusative of the thing, or the dative of the thing only. But besides this common use, there are passages in which *ἐπαρκέω* seems to approximate in meaning to *ἀπαρκέω* “to be sufficient,” (see *Œd. Col.* 1766: *ταῦτ' ἀν απαρκοῖ*). Thus Solon writes (*Fr.* 14, *Bach.* 4, *Bergk*):

δῆμῳ μὲν γάρ ἔδωκα τόσον κράτος ὅσσον ἐπαρκεῖ,
τιμῇς οὐτ' ἀφελῶν οὐτ' ἐπορεξάμενος,

which shows that the same verb is intended in *Æsch. Agam.* 370: *ἔστω δὲ ἀπήμαντον ὥστε κάπαρκεῖν εὖ πραπίδων λαχόντα*, for this seems to be an imitation of the former passage. It is true that Coraës would read *ἀπαρκεῖ* in the fragment of Solon, and that some understand the same verb in the *Agamemnon*. But as Blomfield justly remarks: “*ἀπαρκεῖν de rebus dicitur quarum satis est, ἐπαρκεῖν potius de personis*”—meaning, I presume, that *ἀπαρκέω* is used only intransitively, but that *ἐπαρκέω* always implies an active satisfying of some want, law, or condition: which is the case. Now, I believe that, in this sense, *ἐπαρκέω* would properly govern the accusative of the person or thing, whose requirements were adequately met and answered, just as *ἐξίσταμαι*, which, properly and according to the construction of its preposition, would govern the genitive, is used with the accusative when it denotes avoidance from fear, as in the phrase *ἐκστῆναι κίνδυνον* (see Lobeck, *ad Ajacem*, v. 82). It is easy to see the origin of these changes of construction. If *εξίσταμαι* means, “I get out of the way” of a thing, it might first be used absolutely, to signify “I fear,” and then if the object of alarm were expressed, this would naturally be expressed in the accusative. Similarly, if *ἐπαρκέω*, which signifies to lend our aid in warding off danger, got the accessory meaning of being a sufficient aid or help-mate, and from that passed on to the signification, to be adequate

to all the requirements of an object, it might be used absolutely, as in the passage from Solon,—where, however, *τὸν δῆμον* is immediately supplied by the thoughts of the readers,—or if the object were necessarily expressed, it would stand in the accusative, as in the passage from the *Agamemnon*. Now, as I have already said, the expression of the object is necessary here, and the metre and sense suggest the words *ἀνδρὸς αἰσαν* as the necessary supplement; see Pind. *P. III.* 59, 60:

χρὴ τὰ ἔουκότα πάρ' δαιμόνων μαστευέμεν θυταῖς
φρασίν,
γνόντα τὰ πάρ ποδὸς, σῖας εἰμὲν αἴσας.

Let us now see if this meets the palæographical test which has been suggested—that is, whether these words are sufficiently like what followed to make their absorption probable. We come then to the other lacuna. If the meaning of v. 607 was given in the gloss which we have assumed,—and enough is left of the line to make this nearly certain—the remaining words must have been *ἄτα* and a verb of motion. Whether we agree or not with Hermann (*Opuscul.* II. 326), that *εἰμι* may be used as a present tense, I think no one will doubt that it might with propriety be employed here in a general apophthegmatic sentence, dependent on the future verb *ἐπαρκέσει*: cf. Soph. *Fr. Incert.* 813, Dindorf: *τίσις δ' ἀνωθεν εἰσιν αἰματορόφος.* *Æsch. Sept. c. Theb.* 682: *μελαναιγὶς δ' οὐκ εἰσι δόμον Ἐρινὺς, οὐτ' ἀν ἐκ χερῶν θεοὶ θυσίαν δέχωνται.* *Suppl.* 158, 172: *χαλεποῦ γάρ ἐκ πνεύματος εἰσι χειμών.* If then *εἰσιν* *ἄτα* were the original reading here, we see how the resemblances between the terminations of the five successive lines produced the absorption or loss in two of the intermediate verses. For if the endings were,

ἐπαρκ—έσει
ἀνδρὸς—αἰσαν
εἰσιν ἄτα
[ιετὸς] [ἱρπει]
αγ-κτος ἐλπις
ὄν—ασις ἀνδρῶν,

we may perfectly well understand how a blundering copyist,

assisted in his error by confused marginal glosses¹, may have made the omissions, which I have thus endeavoured to supply. I may add, that, as the epithet *πάμπολις*, like *ἄπολις*, *ψύπολις*, *δίκαιόπολις*, &c. implies a person or personification, this is an additional reason for concluding that *ἄτη* was here mentioned in the nominative case.

608—612. *ἀ γὰρ δὴ—προσαύσῃ.*] It will be remarked that *όνασις* and *ἀπάτη* are both predicates. By *ἀπάτη ἐρώτων*, he means the frustration of a man's longings: so *infra 623*: *ἀπάτη λεχέων* “the disappointment of his expectations in regard to marriage.” *Alciphron*. (III. 5) speaks of *ἐλπίδες ἀπατηλαί*. The nominative to *ἐρπει* is not *οὐδὲν*, which is the accusative after *εἰδότι*, but, as Wunder has remarked, *η ἐλπὶς ἀπάτη γενομένη*. On the form *προσαύσῃ*, it may be sufficient to quote Lobeck, *ad Ajacem*, p. 358: “Ex quo colligi licet, *αὗτιν* illud, quo de agimus, idem valere quod *αἴρειν*, verumque esse quod in Soph. *Antig.* 615, plerique libri exhibent, *πρὶν πυρὶ θερμῷ πόδα τις προσαύσῃ*, id est, *προσάρη*, ut in glossa exponitur, sive *προσαρμόσῃ*.” Id. *Ρηματικόν*, p. 12 note: “cum Sophoclis illo *πρὶν—προσαύσῃ*, si quis contulerit Apollinar. *Ps. XC. 24*: *μήποτε σὸν πόδα λᾶι καθάψῃς*, non dubium habebit hujusmodi locis grammaticos inductos esse, ut *αὗται et ἄψασθαι* synonyma dicentur.” For the general meaning, the reader will find an exact parallel to this passage in Pindar, *O. XII. 5—9*. Cf. also *Proverbs XIII. 12*.

612, 613. *σοφίᾳ—πέφανται.*] The parallel passages for this adage are fully given by Ruhnken on Velleius Paterculus II. 57 (265, 266), and by Wyttensbach on Plutarch, *de audiendis poetis*, p. 17, b (pp. 190, 191). The Latin adage, which is still in colloquial use, *quem vult deus perire, dementat prius*, is probably an abridged translation of *ὅταν δὲ ὁ δαίμων ἀνδρὶ πορσύνῃ κακά, τὸν νοῦν ἔβλαψε πρῶτον φέβουλεύεται*.

¹ By a singular coincidence, (which shows the probability of such corruptions,) in the first proof of page 60, the words *κατ' αὐτὸν*, which I had written in the margin after *Οἰδίπον δόμοις*, were inserted between *οὐδὲ ἔχει* and *λύσιν* in v. 592.

617. πράσσει—ἄλγος.] I have here written *ἄλγος* instead of *ἄτας*, because I think it scarcely possible that Sophocles should have repeated this word without any emphasis, and because the parallelism of the actual *ἄλγος* and the tendency to *ἄτη* seems to me to be required here no less than in v. 4 supra. I think the corruption arose from a former Scholiast having written in the margin of v. 607 supra, οὐδεὶς ἐν πάσαις τ. π. πράσσει ἔκτος ἄτας, as an explanation to the πάμπολις εἰσιν *ἄτα* which he found there. The proper explanation of ὀλιγοστὸν χρόνον here may be derived from the converse πολλοστῷ χρόνῳ Aristoph. *Pax*, 559: on which see *New Cratylus*, p. 206. Πράσσει is used with *ἔκτος* *ἄλγος*, as it is with the adverbs *πῶς*, *ἐν*, *κακῶς*.

620. τάλιδος.] I agree with Dindorf, that the words *τῆς μελλογάμου νύμφης*, which appear in the MSS., are a marginal gloss on τάλιδος, and ought to be expunged. The resemblance between τᾶλις and the ταλιθά (תַּלִּיתָ) of Mark V. 41, is merely accidental. The latter is simply a Syriac derivative from תַּלִּה “a young lamb,” or “a new-born gazelle.”

627, 628. καὶ σύ μοι—έφεψομαι.] Hæmon promises only a conditional obedience. “*If* you have for me γνώμας χρηστάς—and not otherwise—you are my ruler and guide.” I consider ἀπορθόω, as nearly as possible, a synonym of ἀπευθύνω, cf. ad 666 : cf. Plato, *Legg.* VI. 757, ε: ἀπορθοῦν τὸν κλῆρον πρὸς τὸ δικαιότατον, with id. *ibid.* p. 757, β: κλήρῳ ἀπευθύνων εἰς τὰς διανομὰς αὐτήν. Consequently, the words to be supplied here are με γνώμαις, cf. Plato, *Legg.* XII. 946, δ: κατὰ τὴν τῶν εἰθύνων γνώμην : and for the use of ἀπευθύνω in Sophocles, see *Æd.* T. 104, *Ajax* 72, and cf. supra 178. The same conditional obedience is promised in the σοῦ καλῶς πγουμένου, which follows.

637. πέδας.] This reading is introduced by Wunder on the authority of the Scholiast.

639. *πρὸς ἡδονῆς.*] The common reading $\gamma' \dot{\nu}\phi'$ *ἡδονῆς* is not sanctioned by the best MSS., and the $\gamma\epsilon$ is quite out of place. I have therefore adopted the reading proposed by Hermann (see above on v. 24, and for the construction, cf. v. 51).

654—658. *ὅστις δὲ οὐ περβάσταντία.*] With Böckh and Dindorf, I have adopted Hermann's original suggestion respecting the transposition of these lines. They were formerly placed after line 662.

655. *κρατύνοντις νοεῖ.*] Dindorf has extracted this correction from the best MS.

660. *εὖ δὲ ἀντίρχεσθαι θέλειν.*] This second $\alpha\nu$ is, like the former, to be referred to *θαρσοίην*, and *θέλειν* governs *ἀρχεῖν* as well as *ἀρχεσθαι*. This is another of those instances, in which it has not been generally observed, that *θέλειν* is used to signify habitual conduct. Compare Pindar, *O. XIII. 9*: *ἐθέλοντι δὲ ἀλέξειν Υβριν. Aeschyl. Persæ, 176*: *ἄν δύναμις ἥγεισθαι θέλη.*

662. *παραστάτην.*] See note on v. 140 supra, and cf. Aristot. *Pol. III. 4. § 6*: *ῶσπερ οὐδὲ τῶν χορευτῶν κορυφαῖον καὶ παραστάτον.*

666. *όρθουμένων.*] Although *όρθος* properly signifies "vertical," and *εὐθὺς*, "horizontal," they are both used to denote a straight unbroken line, whether horizontal or vertical. Thus, we have seen *ἀπορθώ* employed as a synonym for *ἀπευθύνω* (supra v. 627, 628); and we have *όρθοῦν πόλιν*, v. 167, as well as *εὐθύνειν πόλιν*, v. 178. Here *όρθούμενοι* does not mean *qui erecti stant*, as Wunder takes it, nor *qui se regi patientur*, as Emper translates it, but *qui rectam aciem servant*.

667. *σώζει.*] Hom. *Il. V. 531*: *αἰδομένων δὲ ἀνδρῶν πλέονες σόοι ηὲ πέφανται*, and the other passages quoted in the *New Cratylus*, p. 406.

668. *τοῖς κοσμουμένοις.*] Wunder and Emper rightly understand this participle as neuter. For the use of *κόσμος*, as implying government and military discipline, see *Theatre of the Greeks*, Ed. 4. p. 8.

678, 679. *γένοιτο—προσκοπεῖν.*] I cannot see the necessity for any alteration here. The sense is made clear by the particles which the poet has used: “although I could not, and do not wish, to arraign the justice of your sentiments, nevertheless (*μέντοι*) it might come to pass, that this censure would proceed with propriety from another,” (i. e. *γένοιτο καλῶς—έχον καὶ ἐτέρῳ λέγειν ὅπως σὺ κ.τ.λ.* where *καὶ* performs that office of emphasis, which is best expressed in English by a stress on the auxiliary). “At all events (*οὖν*), whether such censure were right or wrong, it is my natural office as your son (*πέφυκα*), to keep an eye on your behalf,” (*προσκοπεῖν*, cf. infra 732: *σοῦ γὰρ οὖν προκήδομαι*), “to all words, thoughts, and censures, which have reference to your conduct.” I think, therefore, that Wunder’s correction *γένοιτο* is quite unnecessary, and that Hermann’s readings *χάτερως* and *σὺ δὲ οὐ πέφυκας* are detrimental to the sense.

687—689. *ἢτις—τινος.*] There is some little difficulty in this passage from the use of *μὴ* where we should have expected *οὐ*. Wunder takes this negative with the infinitives, and explains the use of the prohibitive by referring to the fact—“impedimento fuisse Antigonam, ne inseptultus jaceret Polynices, quum sepulturæ honore ipsa cum ornaret.” Emper “finds the justification of the *μὴ* in the transition from a particular to a general reference: *ἢτις* refers indeed to Antigone, but by means of the second apodosis (for we have here the figure *protasis inter duplarem apodosin*), the thought receives a general application, *οὐχ ἢδε, &c.*” This is the more correct view of the case. I consider that the special reference to Antigone terminates at *φθίνει*, and that the words which follow contain a general sentiment in explanation of the epithet *εὐκλεεστάτων*—“her deeds were most glorious: for, if a woman, when her brother lies unburied,

braves every danger to guard his corpse from insult, is she not worthy of the highest glory?" This appears from the use of *ἥτις* instead of *ἥ*. Sophocles must have been particularly anxious to show that his reference here was general, for the verb *έάω* would have justified the use of *οὐ*, even in a conditional clause: see *Ajax* 1131: *εἰ τοὺς θανόντας οὐκ ἔχει θάπτειν πάρων.*

709. *ἀλλ' εἴκε—δίδον.*] I prefer the old reading *θυμοῦ* to the dative, which has been substituted by many of the Editors. The word *θυμοῦ*, on which the rhetorical accent falls, is so placed as to qualify the whole sentence: "with regard to your *θυμός*, *εἴκε καὶ μετάστασιν δίδον* scil. *μετάστασιν αὐτοῦ*." That *εἴκε θυμοῦ* in itself would be good Greek, is clear from Hom. *Il.* IV. 509: *ὅρνυσθ' ιππόδαμοι Τρῶες, μηδὲ εἰκετε χάρμης Ἀργείοις.* It would be impossible to understand *εἴκε θυμῷ* otherwise than as equivalent to the phrase *δίδοναι τόπον τῇ ὄργῃ*. Plutarch, *De cohibendâ irâ*, p. 4623. *Rom.* XII. 19. Casaubon *ad Athen.* XIV. p. 652.

711—714. *φήμ' ἔγωγε—μανθάνειν.*] For the sentiment see Hesiod. *Op. et dies* 291, sqq., and cf. Aristot. *Eth. Nic.* I. 4, § 5—7. According to the ancients, true *σοφία* was *ἔμφυτον τι*,—hence the *φῦναι τὸν ἀνδρα ἐπιστῆμης πλέων*, or *κεῖ τις ἡ σοφός*, above 701; and thus Pindar teaches, *O.* IX. 28: *ἄγαθοὶ δὲ καὶ σοφοὶ κατὰ δαίμον' ἄνδρες.* It is worthy of remark,—indeed, the proper understanding of an important epoch in Athenian history depends upon it—that although the nobles were by birth *ἄγαθοὶ καὶ σοφοί*, and though *καλοκάγαθὸς* expressed a mixture of good qualities and mental culture, which was generally found in the nobles (see the *New Cratylus*, p. 408), yet in the time of Pindar and Sophocles the *καλοί*, as a class, were beginning to separate themselves from the nobles or *καλοκάγαθοί*, and a middle class was springing up, especially at Athens, who called themselves *οἱ καλοί*, as distinct from the *δῆμος* on the one hand, and from the aristocrats on the other. Sophocles could say, as here, *καλὸν τὸ μανθάνειν*, or *τὸ μανθάνειν πόλλ' αἰσχρὸν οὐδέν* (above v. 701), and the educated Athenians

thought with him, but Pindar delights in invectives directed against the *καλοί* and *μαθόντες*. And this reminds me that all the commentators on Pindar *P.* II. 72,—myself included—have missed the meaning of that passage. I can scarcely doubt, after all, that the true punctuation is :

γένοι' οῖος ἐστί· μαθὼν καλός τοι πίθων παρὰ παισίν, αἰεὶ καλός—

It seems most probable that the sentence would be completed in the first three words, which contain an intelligible idea, and are in accordance with the Homeric phrase, and with the passage in Thucyd. III. 14 : γίγνεσθε δὲ ἄνδρες οἵουσπερ οὐμᾶς οἱ τε Ἑλληνες ἀξιοῦσι καὶ τὸ ημετέρον δέος βούλεται. With regard to the second clause, wherein the men of accomplishment (*καλοί*), who have acquired their learning (*μαθόντες*), are opposed to those whose abilities are the gift of heaven, it is sufficient to quote *O.* II. 86 : σοφὸς ὁ πολλὰ εἰς φυῷ μαθόντες δὲ λάβροι παγγλωσσίᾳ κόρακες ᾳς, κ.τ.λ. Cf. Eurip. *Hippol.* 79.

719, 20. *μηδὲν—σκοπεῖν.*] Scil. *μηδὲν διδάσκου ὁ μὴ δίκαιον ἔστι.* Wunder has rightly explained *τάργα*—“*opera sua quum spectanda dicit, significat id, quod faciendum suaserit oratione illa, qua patrem de sententia sua demovere studuerit.* Non dissimiliter dictum *Phil.* 99 : νῦν δὲ *eis* ἐλεγχον ἔξιὼν ὄρῳ βροτοῖς τὴν γλῶσσαν, οὐχὶ τάργα πάνθη γονμένην, ubi τὴν γλῶσσαν, οὐχὶ τάργα nobis est, das Reden, nicht das Thun.”

722. *οὐδὲ ἀν—κακούς.*] The meaning of this line has been overlooked. The emphasis falls on the first syllable of *εὐσεβεῖν*. Kreon asks, “Is it the result of your counsels that one should pay respect to—treat with consideration (*σέβειν*)—those who oppose themselves to the laws?” The son answers: “I would not even bid you to pay religious reverence (*εὐσεβεῖν*), when the base were the objects of it.” And then Kreon asks whether Antigone was not in this predicament—whether she had not, in her anxiety to perform the duties of *εὐσεβία* (*infra* 899, 918), taken the enemies of the state as the objects of her undue reverence. There is

the same allusion to the two applications of *σέβω* in vv. 735, 736, where *οὐ γάρ σέβεις=ἀσέβεις γάρ*.

727. *χρὴ πὶ τῆσδε ἀρχεῖν χθονός.*] Most scholars will agree with Wunder in rejecting the *γε* of the vulgate. It appears to me that Sophocles must have written the line as I have given it: *ἀρχεῖν* is used absolutely, as it generally is, and the collocation *ἐπὶ τῆσδε χθονός* is very common in Sophocles (cf. *Œd. Col.* 569, 1258, 1705). The interchange of *γ* and *π* has been referred to above on v. 24. The corruption has crept in from the *γῆς ἀρχοις* of v. 730. The use of the dative after *χρὴ* is referred to by Thom. M., and is justified by other examples.

729. *οὐ τοῦ κρατοῦντος—νομίζεται;*] Cf. *Phil.* 386, *Œd. Col.* 38, and see *Arist. Eth. Nic.* IX. 8, § 6: *ώσπερ καὶ πόλις τὸ κυριώτατον μάλιστ' εἶναι δοκεῖ καὶ πᾶν ἄλλο σύστημα.*

747. *γυναικὸς—μὴ κωτίλλε με.*] The verb *κωτίλλω* seems to be properly applied to the idle small-talk of women: cf. Hesiod. *Op. et D.* 371: *μηδὲ γυνή σε νούν πυγοστόλος ἔξαπατάτω αἰμύλα κωτίλλουσα.* Theocr. *Id.* XV. 87: *παύσασθ', ὡ δύστανοι, ἀνήνυτα κωτίλλοισαι.* The King here treats Hæmon as a *παρθενοπίπης*, who could not speak like a man, with reference to his saying *οὐκ εὖ φρονεῖν*, when he meant *παραφρονεῖν*.

750. *χαίρων—δεινάστεις ἐμέ.*] Böckh takes *ἐπὶ ψόγοισι* with *χαίρων*. Wunder would translate the words *reprehendendo, accusando*. Emper proposes to read *ἴτι* for *ἐπὶ*. I think that, as *δεινάζω* signifies to use hard words, threats, and the like, and as Hæmon begins with *ψόγος* (above 680), and is at last supposed by his father to threaten (above 743), the meaning must be, “you shall not, after all your censures, come to threats and abusive language with impunity.” I cannot think, with Emper, that this meaning is here out of its place: it seems to me that after the bandying of words in vv. 745, sqq., it is eminently appropriate here.

765. πετρώδει—κατώρυχι.] It is clear from the description here and elsewhere, that the place of Antigone's confinement was one of those partially-subterraneous θάλαμοι or οὐδοί, with dome-shaped top, which the Greeks used as secret chambers, treasure-houses, store-rooms, and prisons: see Müller's *Ancient Art and its remains*, § 48. pp. 22, 23, English Translation. Emper refers to a paper by Col. Mure in the *Rhein. Mus.* 1839, Heft. II. p. 265. See below on v. 1173.

772—783. *Third Stasimon.* The following is the scheme of the metres.

1. ₋ || ₋ ₋ | - || ₋ ₋ ₋ | ₋ ||
2. ₋ || ₋ ₋ | - || ₋ ₋ ₋ | ₋ || ₋ ₋ || ₋ ₋ ₋ || ₋ ₋ - ||
3. ₋ ₋ || ₋ ₋ ₋ || ₋ ₋ | - - ||
4. - || ₋ ₋ - || ₋ ₋ ₋ | ₋ || ₋ ₋ ₋ | ₋ || ₋ - ||
5. - - || ₋ ₋ ₋ | ₋ || ₋ ₋ ₋ | ₋ - ||
6. - || ₋ ₋ ₋ || ₋ ₋ | - - || ₋ ₋ ₋ || ₋ ₋ - ₋.

It is customary to scan this pair of strophes with iambic dipodæ, Bacchei, and other irregularities, inimical to the rhythm, which is simply dactylico-trochaic. The second and third lines are, in effect, one, as appears not only from the metre, but still more so from the repeated "Ερως, which, according to the laws of good style, ought to stand in close rhetorical connexion with the two relatives which follow.

773. "Ερως, ὃς ἐν κτήμασι πίπτεις.] Most of the commentators understand by κτήματα, "the wealthy and powerful," and Propertius is quoted in explanation; I. El. 14, 15:

Nam quis divitiis adverso gaudet amore?
Nulla mihi tristi præmia sint Venere.
Illa potest magnas heroum infringere vires:
Illa etiam duris mentibus esse dolor.

Klotz thinks that by κτήματα we must understand "slaves." Emper regards the passage as corrupt. Now the use of

ἐμπίπτω, with the dative, to signify the access of an emotion or passion, is exceedingly common, and ἔρως ἐμπίπτει τινί is a phrase of constant occurrence, e. g. *Aeschyl. Ag.* 322: ἔρως δὲ μῆτις πρότερον ἐμπίπτη στρατῷ πορθεῖν ἀ μὴ χρὴ κέρδεσιν νικωμένους. *Plato, Rep.* VI. p. 499, c: πρὶν ἀν τοῖς φιλοσόφοις τούτοις... ἐκ τίνος θείας ἐπιπνοίας ἀληθινῆς φιλοσοφίας ἀληθινὸς ἔρως ἐμπέσῃ. Whether this phrase is borrowed from the language of the wrestling school or not (see note on Pindar, *P. VIII.* 81), it is sufficiently expressive and intelligible. What then is the meaning of ἔρως ἐμπίπτει κτήμασι? It does not appear to me to be explicable otherwise than by a reference to the dictum of Plato, that men are the κτήματα of the Gods; see *Phædo*, p. 62, b: οὐ μέντοι ὀλλὰ τόδε γέ μοι δοκεῖ, ὡ Κέβης, εὐ λέγεσθαι, τὸ θεοὺς εἶναι ἡμῶν τοὺς ἐπιμελομένους καὶ ἡμᾶς τοὺς ἀνθρώπους ἐν τῶν κτημάτων τοῖς θεοῖς εἶναι. *Ibid.* p. 62, d, *Legg. X.* p. 902, b, 906, a: ξύμαχοι δὲ ἡμῖν θεοί τε ἄμα καὶ δαίμονες, ἡμεῖς δὲ αὖ κτήματα θεῶν καὶ δαιμόνων. If the reader will compare these passages with that in the *Critias*, p. 109, b, he will see that the mind of man is regarded as influenced by the Deity, in the same way as the flock is guided by its shepherd: οἰον νοῦς ποίμνια κτήματα καὶ θρέμματα ἑαυτῶν ἡμᾶς ἔτρεφον πλὴν οὐ σώμασι σώματα βιαζόμενοι, καθάπερ ποιμένες κτήνη πληγῇ νέμοντες, ἀλλ' οὐ μάλιστα εὗστροφον ζῷον ἐκ πρύμνης ἀπενθύνοντες οἴον οἴακι πειθοῖ ψυχῆς ἐφαπτόμενοι κατὰ τὴν αὐτῶν διάνοιαν, οὔτως ἄγοντες τὸ θυητὸν πᾶν ἐκυβέρνων. That the poets were in the habit of speaking of the regulated functions of the mind, in phraseology borrowed from that which described the shepherd's office, is clear from the metaphors βουκολεῖν φροντίστι τι (*Aesch. Agam.* 669), or βουκολεῖσθαι τι (*Eumen.* 78); and φρενὸς οἰοβάτης (*Soph. Ajax* 607). I am convinced, therefore, that Sophocles here speaks of love as making men his κτήματα, by his triumphant victories over those whom he attacks; so that κτήματα is here used proleptically. And I think that this interpretation is supported by the context. First, the poet addresses Eros as invincible; then he states that he is not only victor when he combats, but that by attacking he at once enslaves—makes the objects of his

attack his κτήματα, the herd which he guides and governs. As the wrestler, who merely threw his adversary, might gain only an incomplete victory, while he who fell upon him would secure his triumph, so love not only conquers, but he falls with his victim undermost, who thenceforth becomes entirely his own. He then expresses the throne of love's supremacy, and the universality of his influence. Of all the commentators on Sophocles, Reisig has, in my opinion, made by far the nearest approximation to the truth. He says (*Ezarrat. in Ed. Col.* 315) : “κτήματα sunt illi, qui amore sunt capti. Amor, qui in eos irruis quos habes, qui tibi sunt mancipati, κτήμασι σοὶς.” Only, it will be observed, that he does not quite see the force of ἐμπίπτω, and takes κτήμασιν as a descriptive phrase, whereas it must be a proleptic word or secondary predicate, so that the phrase may be rendered : *Amor, qui, incidendo jacentibus, debollatos tibi quasi jure mancipi vindicas.*

777. ὁ δὲ ἔχων μέμηνεν.] It is in accordance with the idiom of the Greek language to say not only ἔρως ἔχει τινα, but also ἔχει τις ἔρωτα. Thus we have seen above, that the objects of Love's influence are his κτήματα. Pindar says (*I. VII. 29*), ἔρως γὰρ ἔχειν. Plato, on the contrary, as here, αὐτὴν ἔχων ἔρωτα (*Phædr.* p. 239, *b*), and, οὐδὲ Ερως ἐν πάσῃ ἀναρχίᾳ καὶ ἀνομίᾳ ζῶν, ἀτε αὐτὸς ὁν μόναρχος, τὸν ἔχοντα—αὐτὸν ὁσπερ πόλιν ἄξει ἐπὶ πᾶσαν τόλμαν (*Resp. IX.* p. 575, *A*). We have the same inversions in εἰς ἄτην ἄγειν and ἄτην ἄγειν (*supra ad v. 4*), κατέχειν ὑπερβασίαν and ὑπερβασία κατέχοι (*supra ad 598, 9*), &c.

778. ἀδίκους.] Schol.: σὺ καὶ δικαίους διαφθείρεις, ὥστε τὰς φρένας αὐτῶν ἀδίκους γενέσθαι.

781. ἐναργῆς βλεφάρων ἵμερος.] For the idea, see *New Cratylus*, p. 583. I need hardly say that my version was suggested by Shakspeare; *Love's Labour's Lost*, Act IV. Sc. 3 :

“But love, first learned in a lady's eyes,
Lives not alone immured in the brain, &c.”

782, 3. τῶν μεγάλων—θεσμῶν.] Dindorf, who is fol-

lowed as usual by Wunder, alters the vulgate by inserting *οὐχὶ* before *πάρεδρος*, and omitting the words *ἐν ἀρχαῖς* before *θεσμῶν*. I agree with him so far as to think that the metre is faulty, and that *ἐν ἀρχαῖς* is a marginal gloss; but I think his insertion of *οὐχὶ* utterly tasteless. The abnegation of a metaphor, which it was not *necessary* for the poet to use, seems to me at variance with all established rules of good style, and suitable only for the lowest comedy. Dindorf thinks that his view is confirmed by the words which follow: *νῦν δὲ ηδη γὰ καὶ τὸς θεσμῶν ἔξω φέρομαι*. It appears to me that these words point to a very different remedy for the corruption of the text: they tell us that the preceding words must have spoken of the power of love as having equal power with the mighty laws of filial piety, in the case of a particular person; for this is the opposition implied in the *νῦν ηδη ἔγὼ καὶ αὐτός*. Now as they are speaking of the particular case of Kreon and Hæmon (*τόδε νεῖκος ἄνδρῶν ξύναιμον*), and as the victory gained by love referred only to Hæmon, I have not hesitated to insert *παιδὶ* before *πάρεδρος*. I think that the resemblance of the first two syllables of the latter word has caused the confusion between them and the word which originally preceded. There is perhaps a play upon this last word in the *έμπαιζει* which follows. For the application of this verb, cf. Aristoph. *Thesm.* 975: “*Ηραν τὴν τελείαν, ἡ πᾶσι τοῖς χοροῖσιν ἔμπαιζει τε καὶ κλῆδας γάμου φυλάσσει*. Love and filial duty take their seats on the bench together, and the vote of love carries the day, because Aphrodite is irresistible in her sport. For the meaning of the *μεγαλοὶ θεσμοί*, see Pindar *P.* VI. 19—27. For *νικᾶ*, see above 274, and cf. Æschyl. *Eumen.* 915: *νικᾶ δὲ ἀγαθῶν ἐρις ἡμετέρα διὰ παντός*: and for the phraseology of the version, see *King Lear*, Act III. Sc. 6:

“Thou robed man of justice, take thy place;—
And thou, his yoke-fellow of equity,
Bench by his side:—You are of the commission,
Sit you too.”

789—857. *First Kommos.* The metres are as follows:—

στροφὴ ἀ.

1. υ || ˘ ˘ - || ˘ ˘ υ υ || ˘ ˘ - ||
2. ˘ ˘ υ υ || ˘ ˘ - . ||
3. - ˘ || ˘ ˘ υ υ || ˘ ˘ | - - ||
4. - || ˘ ˘ υ || ˘ ˘ υ υ | ˘ | - ύ || - ύ || ˘ ˘ υ υ | ˘ | ˘ - ||
5. - - || ˘ ˘ υ υ | ˘ |
6. ˘ ˘ υ υ | ˘ - ||
7. - - || ˘ ˘ υ υ | ˘ - ||
8. - || ˘ ˘ υ || ˘ ˘ υ υ | ˘ - || ˘ ˘ υ υ | ˘ - ||
9. - || ˘ ˘ υ || ˘ ˘ υ υ || ˘ ˘ υ - || ˘ - ||

στροφὴ β'.

1. - || ˘ ˘ - || ˘ ˘ υ υ || ˘ ˘ - υ ˘ - ||
2. - || ˘ ˘ υ υ || ˘ ˘ | - - ||
3. ˘ ˘ υ υ | ˘ - ||
4. ˘ ˘ υ υ || ˘ ˘ - ||
5. ύ - || ˘ ˘ υ υ | ˘ - ||
6. - ˘ - | - ˘ - | - ˘ - ||
7. - || ˘ ˘ υ υ || ˘ ˘ | - - ||
8. - || ˘ ˘ υ υ || ˘ ˘ - || ˘ - ||
9. - || ˘ ˘ υ - υ || ˘ ˘ - || ˘ ˘ υ - ||
10. υ || ˘ ˘ υ - υ | ˘ ˘ - υ | ˘ ˘ - υ || ˘ ˘ -
11. υ ˘ | ˘ ύ | ˘ |
12. ύ - || ˘ ˘ υ υ || ˘ ˘ υ | - - ||
13. υ || ˘ ˘ υ - || ˘ ˘ υ - υ ˘ - ||

The chorus adds three iambic dimeters and a dimeter antispast.

ἐπωδός.

1. - || ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | - ˘ ||
2. ˘ ˘ - || ˘ ˘ ˘ | ˘ ||
3. ˘ ˘ - | ˘ ˘ - ||
4. ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ - ˘ ||
5. ˘ ˘ ˘ | - ˘ | ˘ - ||
6. ˘ ˘ - || ˘ ˘ ˘ | ˘ || ˘ - ||
7. - || ˘ ˘ | - ˘ | ˘ - ||

792—797.] ἀλλά μ' ὁ παγκοῖτας—νυμφεύσω.] See Shakspere, *Romeo and Juliet*, Act IV. Sc. 5 :

"O son, the night before thy wedding-day
 Hath death lain with thy wife :—There she lies,
 Flower as she was, deflowered by him.
 Death is my son-in-law, death is my heir;
 My daughter he hath wedded! I will die,
 And leave him all; life leaving, all is death's."

801. ἐπίχειρα.] See *New Cratylus*, p. 223.

805. ξέναν.] The Theban Chorus is made to use this designation of Niobe, because she married Amphion, king of Thebes. On the epithet Φρυγίαν applied to her, see Strabo XII. p. 571.

811.] τέγγει δ'.] I agree with Wunder and Emper in accepting Bothe's emendation of the vulgate τέγγει θ', and I have also, in v. 808, adopted Musgrave's change of ὄμβρῳ into ὄμβροι. As Emper justly remarks, there is a confusion here between the person and the thing in the metamorphosis—ὄφρος and δειρᾶς being applicable to the rock as well as to Niobe.

815.] τοῖς ισοθέοις.] Emper has remarked with truth, that this refers to a nominative τὰ ισόθεα, and not to a lower synonym of θεός and θεογεννής, applied to Niobe.

818. *οὐκ οὐλομέναν.*] With Böckh, I have restored the Homeric form of the common reading *όλομέναν*. It seems to me inconceivable that Sophocles should make Antigone, on the road to the grave, speak of herself as *οὐκ ὀλλυμέναν*. The passages quoted by Erfurdt and Wunder, from Euripides, prove nothing.

823, 4. *ἔμπας—ἐπικτῶμαι.*] Wunder would read *ἐπαυδῶμαι*, which is quite unnecessary. Emper properly remarks that *ἔμπας* explains *ἐπικτῶμαι*: “you, at all events, even though I can obtain nothing else.”

828. *οὗτ'—τοῖσιν.*] I have adopted Emper's emendation of this passage. The common reading—*οὗτ' ἐν βροτοῖσιν οὐτ' ἐν νεκροῖσιν*,—has obviously crept into the text from a marginal gloss.

833. *πατρῷον—ἀθλον.*] The common reading is *ἐκτίνεις*. The best Laurentian MS. has *ἐκτείνεις*, which, by the mere omission of a connecting line, becomes *ἐκτελεῖς*. And I think there can be little doubt that this is the true reading. For although there is an apparent justification of the phrase, *ἐκτίνεις πατρῷον ἀθλον*, in Aeschyl. *Agam.* 1564: *χερὸς πατρίφας ἐκτίνοντα μηχανάς*, it must be recollected that this is only apparent; Agamemnon might be said to atone to Ægistheus for the crime of Atreus, but this mode of speaking could not be applied to the case of Antigone, against whom no one entertained inherited animosity. On the other hand, the phrase *ἐκτελεῖν ἀθλον* is established in common usage: see Hom. *Od.* XXII. 5: *οὗτος μὲν δὴ ἄεθλος ἀάστος ἐκτετέλεσται*, (cf. Theon apud Plutarch. p. 1087, A. Vol. V. Pars II. p. 440, Wyttensb.) *Od.* XXI. 135: *ἐκτελέωμεν ἄεθλον*. Soph. *Trach.* 1177: *τὸ λεκτὸν ἔργον ἐκτελῶν*; and especially Hom. *Od.* XI. 279, 280: *τῷ δὲ ἄλγεα κάλλιπ' ὅπισσω πολλὰ μᾶλ'*, *ὅσσα τε μητρὸς Ἐρίνεις ἐκτελέουσιν*, where the misfortunes of this very family are referred to. So above, v. 2, 3: *ἀρ' οἰσθα ὅτι ὁποῖον—οὐχὶ τῶν ἀπ' Οἰδίπον κακῶν Ζεὺς τελεῖ*; Pind. *P.* IV. 165: *τοῦτον ἄεθλον ἐκών τέλεσον*.

834—838. ἔψανσας—Λαβδακίδαισιν.] If *ψάνω*, in its translated sense of touching upon in words, can be used with the accusative (and this is clear from v. 933: *ψάνων τὸν θεόν*; cf. supra 544, 5: *μηδὲ μὴ θιγεῖς ποιοῦ σταύτης*), there seems to be no reason for making a difficulty here. *Μερίμνας* will then be the accusative, and as a train of thoughts rather than a single recollection is awakened by the word *πατρῷον* (cf. above, 582), the plural is almost required. With Dindorf, I have received Brunck's emendation of *οἴτον* for *οἴκτον*. Böckh has justified the use of *τριπόλιστον* in the sense of *τριπόλητον*, cf. Pind. *N.* VII. fin. Soph. *Phil.* 1238. The construction *ἡμετέρου Λαβδακίδαισιν πότμου* is explained by Matthiä (*G. Gr.* § 589 g. 3). For the phraseology of the translation, the reader may compare *Macbeth*, Act IV. Sc. 1:

“Whate'er thou art, for thy good caution thanks;
Thou hast harp'd my fear aright.”

The epithet “thrice-renownéd” is also Shaksperian (*Richard III.* Act IV. Sc. 2. So *thrice-faméd*. *Henry VI. Part II.* Act III. Sc. 2.).

852. ἀ ταλαιφρων.] I have introduced *ἀ* from v. 842, on account of the cretic rhythm. In v. 854, I have written *ἱρὸν* for *ἱερὸν*, with Wunder and Dindorf.

856. ἀδάκρυτον.] Triclinius: *τὸ ἀδάκρυτον σαφηνισμός ἐστι τοῦ οὐδεὶς στενάζει· τὸ γὰρ παρ' οὐδενὸς στεναζόμενον ἀδάκρυτόν ἐστιν*, i.e. *ἀδάκρυτον* is a secondary predicate, equivalent to *ώστε οὐ δακρύουσιν αὐτόν*. Cf. *Œd. Col.* 1602: *τῶν σῶν ἀδέρκτων ὄμμάτων τητώμενος*.

862, 3. ἀφετε—εἴτε χρῆ—ζῶσα τυμβεύειν στέγη.] These corrections, which are partly due to the MSS., and partly to Dindorf, have been most properly received by Wunder. The use of *χρῆ* for *θέλει* or *χρήζει*, is supported by Hesychius and Suidas, and by quotations from Euripides (*apud Cic. ad Att. VIII. 1. et Suidam, s.v. παλαμᾶσθαι*), and Cratinus (*apud Suidam, s.v. χρῆ*).

873. φιλη—προσφιλῆς δὲ σοὶ.] Cf. Eurip. *Herœuba*

982, 3 : φίλη μὲν εἰ σὺ, προσφιλέσ δέ μοι τόδε στράτευμ' Ἀχαιῶν.

884—887. πόσις μὲν—βλάστοι ποτέ.] In the *Transactions of the Philological Society*, Vol. I. pp. 163, 164, I have stated my reasons for believing that Herodotus (III. 119) has imitated Sophocles in this passage. G. Wolff, who gives the priority to Herodotus, considers this passage as an interpolation by the frigid Iophon (*Zeitschr. f. d. Alterthumsw.* 1846, p. 629 sqq.).

899. τὴν δυσσεβείαν.] So above, v. 185 : τὴν ἀτην : below, v. 918 : τὴν εὐσεβίαν. The article implies that which is, in the particular case, a mischief, an impiety, an act of religion. The Chorus says above, v. 847 : σέβειν μὲν εὐσέβειά τις, meaning that in the conflict between human and divine laws, that which is εὐσέβεια, considered under one aspect, may be regarded from another point of view as an act of δυσσέβεια ; and thus the translation given by Dindorf and Wunder in this passage—*impietatis crimen*—truly expresses the force of the construction. It was a charge of impiety—it appeared an impiety to the accuser who judged from his own principles,—but it was not so in itself.

900—903.] ἀλλ' εἰ—έκδικως ἐμέ.] If we read this passage under the influence of those habits of thought which we derive from Christianity, we may be disposed to understand it as spoken in a spirit of self-abasement and charity. But this is very far from the poet's meaning. Antigone says : “If I have done wrong, if the gods, in fact, approve of the conduct of Kreon, by suffering I shall become conscious of my error ; the fact of my suffering will prove to me that the award of Heaven is against me : but if Kreon is wrong, I pray that he may not escape an equal amount of anguish.” The first two lines have been properly explained by the Schol. : εἰ ταῦτα τοῖς θεοῖς ἀρέσκει, παθόντες τὴν τιμωρίαν, [συγ]γνοίημεν [ἄν] τὴν ἀμαρτίαν. Only we must be careful to remember, what Wex has pointed out, that συγγιγνώσκω here appears in its original sense, as a corre-

lative of σύνοιδα: cf. Herod. V. 91: *συγγιγνώσκομεν αὐτοῖσι ημῖν οὐ ποιήσασι ὁρθῶς*. The two latter lines are properly explained by Wex, in the Appendix to a translation of the *Antigone*, which I have not seen. His explanation is thus given by G. Wolff (*Zeitschrift f. d. Alterthumsw.* 1846, p. 628). Wex supposes that the indicative *εἰ μὲν οὖν τάδ’ ἔστιν ἐν θ. κ.* suggests a subtle irony: “if these things really are as they think:” referring to Plato, *Apol.* p. 37, c. p. 30, b. p. 25, b. *Protag.* 340, ε. *Thætet.* 171, b; to which Wolff adds *Œd. Tyr.* 895. He thinks also that the *καὶ* in v. 903, indicates the wish on the part of Antigone that Kreon might meet with equal sufferings; and he compares, for the negative periphrase which gives bitterness to this wish, Aesch. *Prom.* 104: *αἰθαδία...αὐτὴν καθ’ αὐτὴν οὐδένος μείζον φρονεῖ* (Teuffel, *Rhein. Mus.* 1844, 621, quotes Dem. *Ol.* II. 6, p. 23: *οὐδένων εἰσὶ βελτίουες*, i.e. “as bad as any one”). Aristoph. *Equites* 1252: *κλέπτης μὲν οὐκ ἀν μᾶλλον, εὐτυχῆς δὲ ίσως.*

905. *τὴνδε γέ.*] “The γέ gives the following turn to the thought: ‘she at least is still the same (though perhaps Kreon has altered his mind).’ This view is nullified by Kreon’s words, and then at length the Chorus gives up all hope.” Emper.

915. *τὴν κοιρανίδων.*] The reading in the text is due to Emper, who has seen that *κοιρανίδαι* could not apply to the Chorus, and that *βασιλίδα* must be a marginal gloss.

919—954. *Fourth Stasimon.* The following scheme will exhibit the very simple metres of these stanzas.

στρ. ἀ.

1. $\underline{\text{—}} \text{—} || \underline{\text{—}} \cup \cup | \underline{\text{—}} || \underline{\text{—}} \cup \cup | \underline{\text{—}} ||$
2. $\underline{\text{—}} \text{—} || \underline{\text{—}} \cup \cup | \underline{\text{—}} || \underline{\text{—}} \cup \cup | \underline{\text{—}} || \underline{\text{—}} \text{—} ||$
3. $\underline{\text{—}} \cup \cup | \underline{\text{—}} || \underline{\text{—}} \text{—} — || \underline{\text{—}} \cup \cup | \underline{\text{—}} \cup — || \underline{\text{—}} \text{—} ||$
4. $\underline{\text{—}} \text{—} || \underline{\text{—}} \cup \cup | \underline{\text{—}} || \underline{\text{—}} \cup \cup | \underline{\text{—}} || \underline{\text{—}} \text{—} ||$

5. $\underline{\text{L}} - \parallel \underline{\text{L}} \text{ U U} | \underline{\text{L}} \parallel \underline{\text{L}} \text{ U U} | \underline{\text{L}} \parallel \underline{\text{L}} \text{ U U} | \underline{\text{L}} \parallel$
 6. $\underline{\text{L}} - \parallel \underline{\text{L}} \text{ U U} | \underline{\text{L}} \parallel \underline{\text{L}} \text{ U U} | \underline{\text{L}} \parallel \underline{\text{L}} - \parallel$
 7. $- \parallel \underline{\text{L}} \text{ U} | - \text{ U} \parallel \underline{\text{L}} \text{ U} | - \text{ U} \parallel$
 8. $- \parallel \underline{\text{L}} \text{ U} | - \text{ U} \parallel \underline{\text{L}} \text{ U} | - \text{ U} | \underline{\text{L}} \text{ U} \parallel$
 9. $\underline{\text{L}} \text{ U} | - \text{ U} | \underline{\text{L}} \text{ U} \parallel$

στρ. β'.

1. $\text{U} \text{ U U} \parallel \underline{\text{L}} \text{ U U} | \underline{\text{L}} \text{ U U} | \underline{\text{L}} \text{ U U} \parallel \underline{\text{L}} \text{ U U} \parallel$
 2. $- - \parallel \underline{\text{L}} \text{ U U} | \underline{\text{L}} \text{ U U} | \underline{\text{L}} - \parallel \underline{\text{L}} \text{ U} - \parallel$
 3. $- \text{ U} \parallel \underline{\text{L}} \text{ U U} | \underline{\text{L}} \parallel \underline{\text{L}} \text{ U U} | \underline{\text{L}} \parallel$
 4. $- \parallel \underline{\text{L}} \text{ U} - \parallel \underline{\text{L}} - \parallel$
 5. $\underline{\text{L}} \text{ U U} \parallel \underline{\text{L}} \text{ U} - \text{ U} \parallel$
 6. $\text{U} \parallel \underline{\text{L}} \text{ U} | - \parallel \underline{\text{L}} \text{ U} | - \text{ U} | \underline{\text{L}} \text{ U} \parallel$
 7. $\text{U} \parallel \text{U} \text{ U U} | - \text{ U} \parallel \underline{\text{L}} \text{ U} | \text{U} \text{ U U} \parallel \underline{\text{L}} \text{ U} | - \text{ U} | \underline{\text{L}} - \parallel$
 8. $\underline{\text{L}} \text{ U} | - \text{ U} | \underline{\text{L}} - \parallel$
 9. $- | \underline{\text{L}} \text{ U} - \parallel \underline{\text{L}} \text{ U} | - \text{ U} | \underline{\text{L}} - \parallel$

The long syllables which occasionally interrupt the regular progress of the dactylico-trochaic verse in this, and other odes of the same kind (especially the *Dancing Song*, infra), are due to a peculiarity in the music, and indicate distinct successive bars in the accompaniment. In Pindar *P. V.*, Hermann, whom I have followed, assigns to the seventh line of the strophes a single word of three long syllables, or a dissyllable followed by an enclitic, remarking (*Opusc. VII.* p. 152) : “*evanescit omnis difficultas, si incisionis constantia moniti illas tres syllabas credimus, similiter ut trochaeum semantum, multo tardiore ductu cantatas singularem voce in fecisse.*”

920. *ἐν χαλκοδέτοις αὐλαῖς.*] i. e. in a chamber lined with plates of bronze fixed to the walls by nails of the same metal: see above on v. 354, and cf. Pausan. II. 23. § 7, with

Leake *Morea* II. p. 382, and Dodwell's *Cyclopean Remains*, pl. 10.

922. *καὶ τοι καὶ.*] I have adopted Hermann's insertion of the *καὶ*, for the article cannot be omitted in the corresponding verse of the antistrophe.

925. ὄλβος.] This is Erfurdt's undoubtedly true emendation: cf. Bacchylides Fr. 34 Bergk: θνατοῖσι δ' οὐκ αὐθαίρετοι οὐτ' ὄλβος οὐτ' ἄγναμπτος Ἀρης. The vulg. ὄμβρος is quite unintelligible in this collocation.

928. ὁξύχολος.] The MSS. have ὁξυχόλως. I have adopted Scaliger's conjecture: the adjective is here a secondary predicate, like πυρφόρος above v. 135, and δύστηνος in *Trach.* 936: κάντανθ' ὁ πᾶς δύστηνος οὐτ' ὁδυρμάτων ἐλείπετ' οὐδέν: “the boy, like a miserable creature as he was:” (*Construct. Gr. Praecepta*, 51, a).

931—933. οὐτω—γλώσσαις.] The article *τᾶς* before *μανίας* is to be explained as in the passages cited above on v. 899. And for this reason, among others, I agree with Emper, that the sentence ends after, not before, *κεινός*; which is emphatically placed last, to mark the parallel between this case and that of Antigone. She too had exhibited her madness in violent words: above v. 597: λόγου τ' ἀνοια καὶ φρενῶν Ἐρινύς; and when the parallel comes, the emphasis naturally falls on *κεινός*. I also agree with Emper that the repetition of *μανίας* is intolerable, and I would gladly adopt his emendation ἐπέγνω δ' ἀνίας, if I could believe that Sophocles would make an anapæst of the last word. It appears to me that the proper word for the context is δύας, and that ἐπέγνω δὲ δύας was first corrupted by the omission of δὲ before δύ-, and afterwards by the insertion into the text of the marginal gloss ἀνίας, which was corrupted into *μανίας*, in consequence of the copyist's eye having rested on the word *μανίας* in the previous line (see above on v. 606). That δύας is the word, which Sophocles would have used here with the strictest propriety, is easily shown. Δύη means

the pain or suffering which results from constraint, and is, therefore, a word of cognate signification with ἀνάγκη, δύστηνος (*στενός*, *στεινός*), *necessitas*, &c. The *Etym. M.* derives it from δέω, “to bind;” and though Blomfield (*Gl. Prom.* 186) says “*prove*,” I have no doubt that the Grammarian is right: (compare the analogies of δύω, &c., *New Cratylus*, p. 188). Now *Aeschylus* employs the word in a sense and application very similar to that before us. *Prom.* 179: πίκραις δύαισιν οὐδὲν ἐπιχαλᾶς, where the Chorus is addressing the fettered Titan. Again, Prometheus says of himself, (*ibid.* 511): μυρίαις δὲ πημοναῖς δύαις τε καμφθεὶς ὥδε δέσμῳ φυγγάνω· τέχνη δὲ ἀνάγκης ἀσθενεστέρᾳ μακρῷ. And again (*ibid.* 523): τόνδε γὰρ σώζων ἔγω δεσμοὺς αἰεκεῖς καὶ δύας ἐκφυγγάνω. As Lycurgus ζεύχθη ἐν δεσμῷ, what would be more in accordance with this phraseology than the mention of the δύαις, which taught him his error? And if, as I believe (see the note on this passage in the Introduction), the Chorus is here referring to Kreon’s impiety, he is afterwards made to confess δειλαίᾳ συγκέκραμαι δύῃ (v. 1276). It is probable that ἐπέγνω, as well as ψαύων, should be considered as governing the accusative τὸν θεόν. He recognized the God, and at the same time discovered his error in meddling with him. The Emperor Julian probably had this passage in his mind when he wrote (*Anthol. Pal.* IX. 368):

Τίς; πόθεν εἴς Διόνυσε; μὰ γὰρ τὸν ἀληθέα Βάκχον,
οὐ σ' ἐπιγιγνώσκω· τὸν Διὸς οἶδα μόνον.

That ψαύων, at any rate, is placed in close connexion with its verb, is clear from the very similar passage in Pind. *P. VIII.* 12: τὰν (sc. Ἀσυχίαν) οὐδὲ Πορφυρίων μάθεν παρ’ αἰσαν ἐξερεθίζων, which may have been in the recollection of Sophocles, when he wrote this strophe: the construction here, and the use of ἡρέθιζε immediately after, seem to point to this.

935, 6. φιλαύλους—τ’ ἡρέθιζε Μούσας.] Cf. Arist. *Nubes* 311:

εὐκελάδων τε χορῶν ἐρεθίσματα
καὶ Μοῦσα βαρύβρομος αὐλῶν.

937. *παρὰ δὲ—πελαγέων.*] Although *παρά*, with the genitive, undoubtedly means “from the side of a thing,” and not “by its side,” it is clear that the meaning here is juxtaposition, and not removal. So also *infra* v. 1091. The reason for the irregularity appears to be this. When an aspect or direction is considered rather than mere proximity, although the idea of the one nearly anticipates what is presumed in the other, it is allowable to use *παρά*, with the case denoting removal, instead of the same preposition or *ἐν*, with the case of close or immediate position. Thus *τὸ παρὰ ποδός* (*vide* Pind. *P.* III. 60: *γνόντα τὸ πὰρ ποδός*. *P.* X. 62: *φροντίδα τὰν πὰρ ποδός*) may be equivalent to *τὸ ἐν ποσὶ* (*vide* Pind. *P.* VIII. 32: *τὸ ἐν ποσὶ μοι τράχον ἵτω*), or *τὸ παρὰ ποδὶ* (*cf.* *O.* I. 74), or *τὸ πρὸ ποδός* (*I.* VII. 13). In Homer *Il.* IV. 468: *παρ' ἀσπίδος* clearly implies that Elephenor was wounded in the left side, which he exposed as he leant forward to drag away the corpse of Echepolus, i. e. *παρ' ἀσπίδος*, “where the shield had been, but was no longer.” The mixture of aspect and position is best seen in the following passage, where the four points of the compass are described (*Æd. Col.* 1245): *ἄται—αι μὲν ἀπ' ἀελίου δυσμάν* (the west), *αι δὲ ἀνατέλλοντος* (the east), *αι δὲ ἀνὰ μέσσαν ἀκτῖνα* (the south), *αι δὲ νυχιῶν ἀπὸ ριπᾶν* (the north), where in three instances the place from which the mischiefs proceed is defined; in the other—*ἀνὰ μέσσαν ἀκτῖνα*—their locality is intimated.

938. *ἰδὲ—ἄξενος.*] The first word is due to a Dresden MS. Böckh has suggested the necessary supplement *ἄξενος*.

939. *ἄγχιστος.*] The metre points to some defect in the word *ἄγχιπολις*, which I consider to have been a marginal synonym (derived perhaps from *Æsch. Sept. c. Theb.* 503) for *ἄγχιστος*, a word used by Sophocles (*Æd. T.* 929) and Pindar (*P.* IX. 64), with the same application to a deity. *Vide supra* on v. 174. Dindorf suggests *ἄγχουρος*, but would prefer to alter the antistrophe. Some read *ἄγχιπτολις*, but if the word is to be changed, why not adopt an emendation which will square with the antistrophic metre?

942. *τυφλωθέν.*] See the passages compared with this, by Matthiä *Gr. Gr.* 409. 5, obs. 1.

943. *ἀλαστόροισιν.*] Welcker properly explains this as referring to the spirits of vengeance, which cried aloud in the sightless eyeballs of the Phineidae.

943, 944. *ἀραχθέν, ἐγχέων ἀτερθε]* At one time I was disposed to agree with Böckh and Dindorf in preferring Lachmann's *ἀραχθέντων* to Hermann's well-known emendation, *ἀτερθ' εγχέων*. On further consideration, I am convinced that the true reading is what I have given,—namely, *ἐγχέων ἀτερθε*—which comes to the same thing in meaning with Hermann's *ἀτερθ' ἐγχέων*, and is equally derivable from the Scholiast; but which I do not substitute for *ἀραχθέν*,—a word which appears to me peculiarly in its place—but for *ὑφ' αἰματηραῖς*, which I consider to be interpolated. So that my emendation becomes a new correction, by virtue of the new grounds on which it rests, and the different change which it introduces into the text. My reasons are as follows: I feel convinced that in the strophe, as in the antistrophe, there must be a pause between the Ithyphallicus which follows the two trochaic dipodiæ in v. 943, and that which stands by itself in v. 944, before the anacrusis and cretic which preface the final Ithyphallicus of the stanza. The incision, therefore, in *ἀραχθέν—των*, would be very objectionable. Moreover, I think that the *χιασμὸς* in *τυφλωθέν—δάμαρτος, ἀλαὸν—ἀραχθέν*, assisted as it is by the pauses of the rhythm, must have proceeded from Sophocles. So far too we have the MSS. with us, and they also give us the word *ἐγχέων* which follows, and which is recognized by the Scholiast. After this word, the metre found in the antistrophe (and it is the metre which we should infer here) is deformed by a redundancy of syllables. This must have been borrowed from some marginal Scholium on the text. The *Scholia Laurentiana* are as follows: *ἀραχθέν· ἀντὶ τοῦ τυφλωθέν.* Again: *ἀραχθέν ἐγχέων· ἀραχθέν αἰματηραῖς χείρεσσιν ὑπ' ἐγχέων καὶ κερκίδων ἀκμαῖς, τούτεστι γυναικεῖαις.* It is obvious that these words are griev-

ously corrupt, and Hermann has attempted the following correction of the whole Scholium; *τυφλωθέν· ἀντὶ τοῦ ἄραχθέν, αἰματηρᾶς χείρεσσι, καὶ οὐχ ὑπ' ἐγχέων, καὶ κερκίδων ἀκμαῖς τούτεστι γυναικείοις ὄργανοις.* My view of the remedy is very different. With regard to the former gloss, I think the true reading is *ἄραχθέν· ἀντὶ τοῦ τυφλέν.* Triclinius paraphrases it *ἄραχθέν καὶ πληγέν,* and *ἔλκος τυφλέν* would readily occur to the Scholiast, if he were acquainted with Homer, as he most probably was: cf. *Il. XXIV. 421:* *σὺν δὲ ἔλκεα πάντα μέμυκεν, δόσοντά πη.* The second gloss should, I think, be corrected thus: *άραχθέν ἐγχέων [ἄτερθέν]· [ἀντὶ τοῦ] αἰματηρῶς [τυφλέν], [οὐχ] ὑπ' ἐγχέων [ἄλλα] χείρεσσι καὶ κερκίδων ἀκμαῖς, τούτεστι γυναικείας [χερσί.]* The adverb *αἰματηρῶς*, as applied to the explanation of *ομμάτων κύκλους ἄραχθέν,* would be suggested by a comparison of v. 52 supra: *ὄψεις ἀράξας αὐτὸς αὐτουργῷ χερί,* with *Œd. Col. 552:* *τὰς αἰματηρὰς ομμάτων διαφθοράς.* Indeed the epithet seems to have been applicable to minor affections of the eye: see Eurip. *Iph. A.* 370: *τι δεινά φυσῆς αἰματηρὸν ομμάτιον ἔχων,* where it refers merely to blood-shot eyes. It is, at any rate, a strange epithet for *χείρεσσι* in the text; as if the use of a less deadly weapon made the hands emphatically *αἰματηραῖ!* The conclusion of the Scholium shows that the *χείρεσσι καὶ κερκίδων ἀκμαῖς* of the text were cited together; for the feminine epithet *γυναικείας* can only refer to the former word *χείρεσσι*, and the meaning of the Scholiast must be, that the poet, by adding *κερκ. ἀκμ.* to the word *χείρεσσι*, implied that the deed was done by a woman's hand, the shuttle being the woman's tool in those days. I conclude, therefore, that the *ὑπ'* in the text has come from the *ὑπ' ἐγχέων* of the Scholiast, and the epithet *αἰματηρᾶς* from the adverb *αἰματηρῶς* used by him. The secondary cause for the intrusion of the former may have been a familiarity with the phrases *ὑπὸ χερσὶ δαμῆναι, ὑπὸ δουρὶ τυπῆναι,* and the like (which, however, would be no justification of a similar usage here, where the sense required is that which is expressed by the instrumental dative alone), and the secondary cause for the displacement of *ἄτερθε* by

αιμ-ατηραῖς, may be sought in the resemblance between the adverb and the last three syllables of the adjective. The use of *χείρεσσι*, without an epithet, by the side of the words which signify the instrument employed, is justified by *Trachin.* 517 : *τότ' ἦν χερὸς, ἦν δὲ τόξων πάταγος.* Sophocles employs this word to express nakedly feats of strength and violence; see e. g. *El.* 37 : *δόλοιστ κλέψαι χειρὸς ἐνδίκους σφαγάς.* *Ajax,* 27 : *κατηναρισμένας ἐκ χειρός.* 115 : *χρῶ χειρὶ φείδον μηδὲν ὀνπερ ἐννοεῖς.* As distinguished from the *ἔγχος*, the proper weapon of a man, even the bow appeared effeminate to the Greeks of the age of Sophocles: *οὐ μεταμέλει μοι τούτου ὅ τι ἀποθανοῦμαι*, says the Spartan, *ἀλλ' ὅτι ὑπὸ γύνιδος τοξότου.* Whence their contemptuous use of *ἄτρακτος*, to signify an arrow. *Thucyd.* IV. 40. Most readers will recollect that the contempt of the Hoplite Goliath for David is grounded on his being *ψιλός*. In a precisely similar case of female vengeance, Euripides makes his Chorus address Polymestor thus: *ἀπολέμψε χειρὶ λείψεις βίον* (*Heo.* 1034); which is an exact parallel to *ἔγχέων ἄτερθε χείρεσσι*, κ. τ. λ.

946, 7. *μελεοι μελέαν πάθαν κλαῖον ματρός,*] I have restored the old punctuation. All the Editors since Erfurdt have placed the comma after *κλαῖον*, and have taken the words, *ματρὸς ἔχοντες ἀνύμφευτον γονάν*, together, as signifying *ex infausto matris connubio nati*. This, no doubt, is allowable, and would not be harsher than the *ξύναιμον νεῖκος ἀνδρῶν*, above v. 780. But it seems to me, that unless there were some reference here to a similarity between the fate of the *mother* of the Phineidæ and that of Antigone, the whole passage, and especially the end of this antistrophe, would lose its chief point. The fact that the Phineidæ themselves were blinded by their step-mother, and that they bewailed their own wretched lot, in being sprung from a mother unhappy in her marriage, would not sufficiently connect their case with the catastrophe of this drama. The legend referred to is as follows: Phineus, King of Salmydesus in Thrace, had, by his wife Cleopatra, the daughter of Boreas and Oreithyia, who was the daughter of Erechtheus, two sons, called

Plexippus and Pandion. Now Phineus having fallen madly in love with Idaea, a Scythian princess, not only incarcerated his divorced wife Cleopatra in a treasure-chamber or dungeon similar to that in which Antigone was confined, but was induced by the step-mother to put out the eyes of his two sons, who seem to have been described as attempting her rescue (see Diodorus Sic. IV. 43, 44). Consequently, the imprisonment of Cleopatra, rather than the blindness of his sons, was the point of the story as far as Sophocles was interested in it, and this reference, to the μελέα πάθα ματρός, is the natural transition from the mention of the disaster which befel them, to the more direct allusion to a traditional imprisonment, with which the Athenians were perfectly familiar, because it was connected with their own national mythology.

949. *αὐδασ'*.] Although I have adopted Dindorf's correction of the inexplicable ἄντασε, I cannot agree with him in thinking that it is necessary to substitute ἀρχαιογόνοιο Ἐρεχθείδα for the plural genitives which appear in the text. With regard to the metre, the substitution of ἀγχιστος for ἀγχίπολις, in the strophe, will set that right; and as Cleopatra was the daughter of the daughter of Erechtheus, I do not see how the poet could speak of her as claiming the seed of an Eretheides. On the contrary, I think the plural both more accurate and more poetical. The verb *αὐδάω* with this reference is more frequently found in the passive, as in *Phil.* 240: *αὐδῶμαι δὲ πᾶσι Αχιλλέως*: cf. *Trach.* 1096. So η τινα Λατοΐδα κεκλημένου, *Pind. P.* III. 67.

965. *γνώσει——κλύων.*] The translation implies, "if you listen, you will know." So *Electr.* 878: *ἴσθι τοῦτ' ἐμοῦ κλύονσα.* It has not been sufficiently observed, that when *κλύω* is discriminated from *ἀκούω*, it presumes the continuous act of listening, whereas *ἀκούω* signifies to hear and understand, which, as an act of comprehension, is single. Thus we often find *κλύω* in the present tense by the side of *ἀκούω* in the imperfect, aorist, or perfect: cf. *Aeschyl.*

Prom. 456: κλύοντες οὐκ ἥκουν. *Choeph.* 5: κλύειν, ἀκοῦσαι. *Eurip. Suppl.* 1061: ὄρμὴν λάβοις ἀν—κλύων, ἀκοῦσαι δὲ οὖ σε βούλομαι, πάτερ. *Soph. Phil.* 53; ἦν τι καινόν, ὃν πρὶν οὐκ ἀκήκοας, κλύης.

985. δυσμόρου.] The compound *dismal-fatal*, in the translation, is borrowed from *Macbeth*, Act II. Sc. 5:

I'm for the air: this night I'll spend
Unto a *dismal-fatal* end.

1001—1003. κούδε μαντικῆς—πάλαι.] That the words $\tauῶν$ δὲ $\upsilon\piαι$ γένους are corrupt, seems to me sufficiently obvious; and that the interpretation $\upsilon\piὸ$ $\tauῶν$ γένους for $\upsilon\piὸ$ $\tauῶν$ ἐγγενῶν is inadmissible, has been already seen by Wunder and Emper. The change which I have introduced is very slight, and appears to me not only justified, but required by the context. In the first place, as the whole passage is an address in the second person plural from 1000 to 1006, it seems unnatural that a merely demonstrative sentence should be introduced. I think then, that $\tauῶν$ is a relative explaining the word ἀπρακτος $\upsilon\muīn$. Then, it is impossible to take $\tauῶν$ $\upsilon\piαι$ γένους for $\omegaν$ $\tauοῦ$ γένους $\upsilon\piο$; and something is wanted to give both the word ἀπρακτος, and the verbs which follow, a definitive value. Now with regard to the former, the force of the adjective is suggested by $\pi\ráσ-$ $\sigma\mu\mu\mu$ in *Œd.* T. 124: $\epsilon\iota$ $\tauι$ $\mu\eta$ $\xi\mu\nu$ ἀργύρῳ ἐπράσσετ' $\epsilon\mu\theta\mu\mu\mu$: and the same supplement is required here; I have therefore introduced ἀργύρου, to be construed like χρυσοῦ in Eurip. *Med.* 963, or θανάτοο in Pind. *P.* VI. 39;—namely, as a genitive of price or value. And I conceive, that although the construction $\tauῶν$ $\upsilon\pi'$, ἀργύρου, is faultless, the abruptness of the two genitives, the resemblance between ΤΩΝΥΠΑΙΓΕΝΟΥΣ and ΤΩΝΥΠΑΡΓΥΡΟΥ, and the old trick of anticipating,—in this case, the $\tauὸ$ μαντικὸν γὰρ $\piῶν$ φιλάργυρον γένος of v. 1023 infra—which seems to have beset this copyist, have led to the corruption which has hitherto remained in the text. Cf. also 1045: καὶ ταῦτ' ἀθρησον εἰ κατηργυρωμένος λέγω.

1004, 5. τὸν πρὸς Σάρδεων ἥλεκτρον.] It is clear that Sophocles is here referring to the pale amber-coloured mixture of $\frac{4}{5}$ of gold with $\frac{1}{5}$ of silver (Plin. *H.N.* XXXIII. 23). There is a climax here, if the emendation which I have just proposed gives the true reading. Kreon says he has been sold for silver: but that if they bid for him gold mixed with silver, or even the pure gold of India, they would not effect their object. That the word ἥλεκτρον originally and properly designates the substance "amber," and not the metallic admixture of gold and silver, has been fully proved by Buttmann, in an elaborate and admirable essay on the subject in the *Mythologus*, Vol. II. pp. 337—363. His dissertation on the etymology of the word is so instructive, that I may take this opportunity of placing it within the reach of the English student (*ibid.* p. 355 sqq.):

"I hope to have no difficulty in convincing the philologer, that the word ἥλεκτρον, comes from ἔλκειν 'to draw¹.' In an object which so frequently grew warm from contact with the human body, the attractive power would not only of necessity manifest itself on the earliest acquaintance, but would also at once engage especial attention. Accordingly, we not only find this circumstance mentioned by the Grammarians (see the *Etym. M.* quoted in the note below, and Eustath. *ad Dionys. Perieget.* 294: ἐξ οὐ καὶ λαβαῖ μαχαίραις γίγνονται ἀχύρων ἐφελκυστικαί, ως η μαγνῆτις σιδήρου); but it had also attracted the observation of the most ancient philosophers. The passage in Plato's *Timæus* (p. 80 c: καὶ τὰ θαυμαζόμενα ἥλεκτρων περὶ τῆς ἐλξεως καὶ τῶν Ἡρακλείων λίθων, πάντων τούτων ὀλκὴ μὲν οὐκ ἔστιν οὐδένι ποτε,) is especially important, because the phrase τὰ θαυμαζόμενα shows the impression produced by these phenomena on simple men, and because the words ἐλξε-

¹ "In Nemnich's *Dictionary of Natural History*, s. v. *succinum*=*electrum*, after a reference to the derivation from *Elector* by Pliny, we find the following quotation: 'in other writers, *quod confictum, calefactum, ad se trahat paleas aliasque res minutas.*' I know not whence these Latin words are taken, and Nemnich does not appear to have been aware of any corresponding derivation of the word *electrum*: for he adds no remark to the quotation. One would think it referred to the derivation from ἔλκειν here proposed. As, however, I do not find this elsewhere, I conjecture that we have here an incomplete citation, originating with the words in the *Etym. M.*, in which the inadmissible derivation, παρὰ τὸ ἀλεῖν τὰ ἔλκτος, is there maintained: *τριβόμενον γάρ ἀποτάξει τα πελάζοντα φρύγανα.*"

and ὁλκη exhibit the verb ἀλκειν as the proper term to denote this effect. We have, besides, a very ancient historical proof of this physical observation, in the notice which Diogenes Laertius (I. 24) has preserved us from Aristotle—namely, that Thales, induced by the magnet and amber, attributed a soul even to inanimate objects.

I recognize, therefore, in ἄλκτρον, according to the termination, a verbal from ἀλκεω, which, though quite in accordance with analogy, would be more exactly represented by the harsher form ἄλκτρον, ‘the drawer,’ or ‘drawing-stone.’ The change of breathing, so far from appearing strange, is shown to be perfectly analogous* by a comparison of ἥλιος, ἥλιος, ἥμέρα, ἥμαρ, and a number of other words, especially in the case of an old word, which must have come immediately from Ionia into Greece, along with the substance. As for the intrusion of the ε, I might, in accordance with the usual procedure in grammars, content myself with remarking, that the harshness produced by the concurrence of many consonants is thus avoided: but it is more satisfactory to appeal to an analogy, more definite and pervading a number of cases. I have already laid this down elsewhere³; but I will take this opportunity of confirming my position by further considerations.

[In the present state of comparative Philology, it is unnecessary to repeat this exposition, which occupies the next paragraph in the original essay.]

That this may not be treated as mere speculation, I will point out the same conformation in two other derivatives from ἄλκω. If the Greek word, which signifies a *Furrow*, occurred only in the form ὁλξ, it would have presented itself at once as a derivative from ἄλκω, and we should merely have noticed the mutability of the breathing, as in many other instances. As it is, this appears as a contraction of the forms ὁλαξ, ὁλοξ, which are known to be old accessory forms of the common word αὐλαξ. According to my view, however, ὁλξ, ὁλαξ, ὁλοξ, have all arisen by vowel-changes (*Umlaut*) from the same root ἄλκω, with and without an insertion of vowels⁴.

* “ Compare, in addition to the analogies which follow, δλκαία, ‘a tail,’ from the same root, instead of δλκαία, which is likewise used.”

³ “ *Lexil.* 15, 2. 28, 2. *Gr. Gr.* § 99, 12, 1.”

⁴ “ I have made it probable (*Lexil.* 59, 4) that the form αὐλαξ has arisen from the digamma.” [See also *New Cratylus*, p. 130, 564.]

The other word is *ηλακάτη*. But in regard to this also, we must, in the first place, examine some ordinary expositions. We frequently find this word used for the *Spindle*, and yet the Lexica and the explanations of the Grammarians, where they speak clearly, suppose the *Distaff*. And thus the word is confused with the word *ἄτρακτος*, which, so far as I know, is never understood otherwise than of the *Spindle*. In addition to this, we have a poetical use of both words. Namely, *ἄτρακτος* is very often used to signify an *arrow*; the same is assumed of *ηλακάτη*; and thus we explain the Homeric epithet of Artemis, *χρυσηλάκατος*. It is certain that *ηλακάτη* is also used for a *reed* and a *stalk*: see *Hesychius* and *Schneider*. On this is founded a conception, for which, it seems, a good deal may be said; namely, that both words properly signify a reed, then that which was made of reed, namely, the arrow, and the spindle or distaff. From this statement we must nevertheless detach what has no plausibility. It was very natural that the epithet of Artemis, especially in its usual connexion, *χρυσηλάκατος κελαδεινή*, should be, by preference, understood of the arrows: yet it is remarkable that, with this exception, *ηλακάτη* is never used in the more ancient poetry to signify arrows; and it is more than remarkable that *Homer*, who uses the simple word so often and so constantly of *spinning*, should wish us to understand him as speaking of arrows when he uses this compound. We should also well consider *Pindar's* usage, who gives the same epithet to Amphitrite, the Nereids, and Leto. *Pindar* does not belong to the age and to the class of poets, whose expressions are so easily explicable as awkward misconceptions of Homer's words. It is also quite clear, that *χρυσηλάκατος* was in general an epithet of Goddesses; and supposing it derived from *ηλακάτη*, in its ordinary signification, it must have denoted female excellence, pretty much in the same way as *σκηπτοῦχος* indicates manly worth. That in *Homer*, however, Artemis alone has this epithet, which is common to all Goddesses, (and yet she has it only three times,) is sufficiently explained, as is the same circumstance in regard to several other Homeric epithets, from the structure of the verse, and from the example of old current popular lays, by means of which such adjectives gradually became, even without any intrinsic necessity, *constant epithets*. At all events, the passage in the *Odyssey* δ, 122 foll. appears to me to be no contemptible voucher for this explanation of the epithet *χρυσηλάκατος*. There we find that Helena

came out of her chamber Ἀρτέμιδη χρωσηλακάτῳ εἰκῦνα, and we are immediately told how her female-slaves brought to her her spinning-apparatus, with the express mention that she got it as a present from the Queen of Thebes, namely : Χρωσέτῳ τ' ἡλακάτῃ τάλαρόν θ' ὑπόκυκλον. On the other hand, there is no trace that ἀτρακτός ever signified the reed, and it means an arrow only in certain passages, which are altogether of a poetical, tragical, or lyrical nature*, which are therefore sufficiently accounted for only by an old transition from one object, thin, long, and thicker at both hands, to another of the same kind. Ἡλακάτη, however, is actually used of the reed and the stalk ;—this the old Lexicographers state quite definitely ;—and indeed of sedge and corn-stalks in particular ; although they confirm it only with a passage of Aeschylus, who used πολυηλάκατος as an epithet of the bank of a river (*Schol. Victor ad Il. π.*, 183. *ap. Heyn.* p. 784. *Heyn.* in the second gloss Ἡλακάτη) ; but it is also found in this sense in *Theophrast. Hist. pl. 2, 2.*, where the shafts of the reeds between the knots are called ἡλακάται.

Nevertheless, several doubts arise in my mind about the opinions, founded upon this, that the spinning-apparatus had its name from the reed; and of these doubts the most important is the usage of Homer. In his writings there are two forms ἡλακάτη and τὰ ἡλάκατα, which we must consider more accurately. The former is clearly described as the *distaff*, *Od. δ.*, 135 : αὐτὰρ ἐπ' αὐτῷ (namely, the basket,) Ἡλακάτη τετάνστο ιοδνεφὲς εἴρος ἔχουσα. *Voss*, however, understands this of a horizontal spindle, which was stretched across the basket. Among the proofs for our view of the case, I will, in the first place, adduce as the most obvious, the transition to a furniture of an altogether different nature; namely, to mast- and sail- work. Here also Pollux and others have mentioned an ἀτρακτός or spindle, and an ἡλακάτη, both being situated upon and above the sail-yard ; indeed, we find in an author cited by Athenaeus xi. p. 475. A, that it was the part of the mast which overtopped the θιωράκιον, εἰς ὕψος ἀνήκουσα καὶ ὀξεῖα γιγνομένη: and so also the Scholiast on Apollonius i. 565, quotes from Eratosthenes : ἡλακάτη δὲ λέγεται τὸ λεπτότατον καὶ ἀκρότατον μέρος τοῦ ιστοῦ: a description which throughout reminds us of nothing but a perfectly-straight distaff: and this was consequently laid straight across the spinning-basket of Helena. If we compare

* [Buttmann forgets Thucyd. iv. 40; and the modern Greek, ἀτρακτός, “an arrow.” See above on v. 943, 4. p. 210.]

with this the passage of *Plato* in the tenth book of the *Republic* (p. 616), where he is describing his symbolical spindle of necessity or of the universe, we shall find that he calls this, *ἄτρακτος*, and distinguishes from it (but as constituent parts of it,) the *ἡλακάτη*, and the whirl, *σφόνδυλος*; as follows: ἐκ δὲ τῶν ἄκρων τεταμένον Ἀνάγκης ἄτρακτον—, οὐ τὴν μὲν ἡλακάτην τε καὶ τὸ ἀγκιστρον εἶναι ἐξ ἀδάμαντος, τὸν δὲ σφόνδυλον μικτὸν ἐκ δὲ τούτου καὶ ἀλλων γενῶν: which means, ‘the spindle reaching from above; of which the *ἡλακάτη* together with the hook were made of indestructible metal, but the whirl, of this and other materials mixed.’ In what follows, then, he describes the peculiar mechanism of his whirl, which was distinguished from the actual one by this, that the actual one is simple, whereas his consists of eight whirls joined together. The more accurate description of this does not belong to the present question; as, however, he joins all with one another in a direction upwards, (for he says that each whirl has the hollow, in which the following one was inserted, on the upper side); and as he makes the whole of it a sort of spire *about the ἡλακάτη*, we see clearly that this image is taken from the *perpendicular* spindle, the under part of which rested upon a whirl, upon, and, with this whirl, around, one and the same axis or cylinder. The continuation of such cylinders upwards formed, therefore, the distaff: so that in the Scholion on the *Il. π. 183*, it is correctly stated: *ἡλακάτην γὰρ καλοῦσιν—τὸ γυναικέον ἐργαλεῖον ἐξ οὐ τὸ νῆμα ἔλκουσιν*. From this statement, then, is explained the apparent interchange, which actually occurs here and there, of the *ἡλακάτη* with the spindle, since it is an essential part of that implement, and, as a cylinder combined with the wheels which revolve around it, actually forms a spindle; there is, on the contrary, no passage in which *ἄτρακτος* occurred in such a manner that it could be taken for the distaff. But each of the two names might, no doubt, stand equally well for the whole spinning-apparatus, since the whole in its leading features represented a spindle. And so, in fact, we have seen that, in the Homeric passage, the *ἡλακάτη* alone is named; and it is to be taken precisely so in the well-known poem of *Theocritus*, the subject of which it would be wrong to call ‘a distaff,’ since it is rather a prettily-manufactured spinning-machine, which we could only call ‘spindle,’ if we wished to denote it by one English word. In *Plato*, on the contrary, and in *Pollux* (4. chap. 28), we find *ἄτρακτος* as a general name for the whole. In other passages we find both words connected as the two leading

parts. *Leorid. Tar.* 78 (*Anthol. Cephal.* 7, 726): *καὶ τε πρὸς ἡλακάτην καὶ τὸν συνέριθον ἄτρακτον Ήσιον.*

The other Homeric form is *τὰ ἡλάκατα*. This has been frequently taken for a thing of the same kind as the former. Others, on the contrary, (v. Hesych.) took *ἡλακάτη* for the distaff, but *τὰ ἡλάκατα* for the spindle, because, in fact, the latter form is constantly connected with the verb *στρωφᾶν*, *στροφαλίζειν*. The philologer feels of himself that this is not tenable, and is at the same time sensible of the correctness of the explanation, which is undoubtedly also the received one at the present day, and which clearly results from the epithet *λεπτά*.—*Od. p.* 97: *λέπτη' ἡλάκατα στρωφῶσσα*—namely, that *ἡλάκατα* signifies *the threads, that which is spun*, which is certainly *rolled round* the spindle. But the opinion, that *ἡλακάτη* originally signified the *reed*, is quite irreconcileable with this. For then, for the idea of spinning, *ἡλακάτη* would necessarily have been the root-word, and *τὰ ἡλάκατα* would have been derived from it, which every one who has any taste for analogy must feel to be impossible. Rather, it is certain that neither of these two words can be derived from the other, but that these are both to be deduced from one common root. And this, according to the analogy set forth above, is given us by the verb *ἔλκω*; for the distaff is, as we have seen above, the implement *ἔξ οὐ τὸ νῆμα ἔλκουσιν*, and the threads are *τὰ ἔλκόμενα*. It is very usual, however, for natural objects to be named according to their resemblance to the objects of domestic life; and thus it is very natural for the part of a stalk situated between two knots, to be compared, even in very ancient times, with a spindle or cylinder, and called after it⁵.

If then we put together all the etymological deductions which we have made up to this point, it would, according to the usual form of the verb *ἔλκω* and its significations, be perfectly in accordance with the strictest analogy, if a *Furrow* should be called *ὅλξ*, spun *threads* *ἔλκτά*, the spindle *ἔλκτή*, and amber *ἔλκτρον*: it is certainly no insignificant confirmation of our opinion, that the forms, which have taken their places, furnish again an equally strong analogy among themselves: for instead of *ὅλξ* we find among other words *ἄλαξ*: instead of *ἔλκτά* and *ἔλκτή*, *ἡλάκατα* and *ἡλακάτη*⁶, and instead of *ἔλκτρον*, *ἥλεκτρον*.

⁵ “Compare the similar case in the German *Spule*, *Federspule*.”

⁶ “According to another pronunciation, even without change of vowel, *ἥλεκάτη*: vide Hesych.”

I remark, in conclusion, that this naming of amber from the phenomenon of attraction, frequently appears in other languages also. The vulgar French name at the present day, *tire-paille*, Sacy has already compared with the Oriental *Kâh-rubâ*, which in Persian means literally the *Straw-stealer*. The second part of the name, *ruba* ‘robber’ *raüber*, agrees, like so many other Persian words, with German roots of similar signification; and hence it is very probable that the name *raf*, *rav*, which amber bears in the North-german languages, also belongs to the root *raffen*, *rauben*, ‘rob,’ with which again we should compare the Oriental notice in Pliny 37, 2, where Niceas relates of amber:—*in Syria quoque fœminas verticilos inde facere et vocare harpaga, quia folia et paleas vestiumque fimbrias trahit*.—For the German *Bernstein*, I know no other derivation than the one most usually received from *beren*, *bernen*, i. e. *brennen* (‘to burn’); but I take this opportunity of directing the attention of my readers, as Gesner has done before me, to the correspondence between this name and the later Greek name for the same material,—namely, $\beta\epsilon\rho\nu\eta\kappa\eta$, $\beta\epsilon\rho\nu\kappa\eta$, and $\beta\pi\rho\upsilon\lambda\oslash$, which last genuine Greek name of a known jewel, from the similarity of sound as pronounced by the common people, has obtained this additional signification. See Eustath. *ad Hom. Od.* δ, 73, and Salmas. *ad Solin.* p. 1106. It is possible that the name was brought into Greece by the German Franks: but we have still to wish for something more certain.”

1034. $\sigma\pi\lambda\acute{\alpha}\gamma\chi\nu\omega\nu$.] It is perhaps scarcely necessary to mention that the $\sigma\pi\lambda\acute{\alpha}\gamma\chi\nu\alpha$, or *viscera majora* (i.e. the heart, the liver, and the lungs), were considered by the Greeks the seat of the affections: cf. *Ajax*, v. 995, Eurip. *Hipp.* 117. The word is probably connected with $\sigma\pi\lambda\acute{\eta}\nu$, i.e. $\sigma\pi\lambda\acute{\eta}\nu\text{-}\chi\alpha\text{va}$. For the use here, see v. 509.

⁷ “If this is correct, perhaps there is truth in the derivation of the Italian *vernice*, French *vernis*, *Firnis*, from this $\beta\epsilon\rho\nu\kappa\eta$, and consequently from *Bernstein*. Adelung has fallen into a ludicrous error, when he supposes that *Firnis* comes from the ‘Latin’ *vernis*; for this new Latin word is much more likely to have been coined from the Franco-Italian.” [The evidence supplied by the researches of Mr. Eastlake, (*Materials for a History of Oil Painting*, pp. 230 sqq.) has made it abundantly clear that the modern word *vernice*, “varnish,” must be a lineal descendant of the Greek $\beta\epsilon\rho\nu\kappa\eta$, as referring either to the famous golden hair of the Egyptian Princess, or to the city *Berenice*, where the amber-coloured nitre was found. If it is true that the name of *Veronica*, the patron saint of painters, is derived from this designation of the substance which they used, we have here a curious example of a return to personification in the use of a word.]

1036, 7. *ἀνθ' ὃν ἔχεις—μετοικίσας.*] Here again, as it appears to me, the copyist has made his usual confusion between the true reading and something like it in the same page. In the first place, one of the MSS. gives *κατοικίσας*, and this is better than *κατφύγας*, for as the *ἔχεις μὲν* of v. 1036 answers to the *ἔχεις δὲ* of v. 1038, the insertion of an independent verb is scarcely allowable. I have no doubt, however, that *κατφύγας* is an older reading than *κατοικίσας*, and that the latter was introduced by some one who perceived the construction, though he could not restore the text. The original copyist, whom we have to thank for so many blunders of the same kind, allowed *κατω-* to take the place of *μετοι-*, because he saw it just above in the preceding line. But the context, no less than the offensive jingle between *κάτω* and *κατφύγας* at the ends of two successive lines, requires the substitution which I have made. In fact, the adverb *ἀτίμως* itself suggests a loss of franchise by *exsiliūm*—a deprivation of the political rights of the living, effected by this unnatural banishment to the grave, (cf. v. 25: *τοῖς ἐνερθεν ἐντιμον νεκροῖς*), and the political allusion to the *μέτοικος* has occurred twice before in this play with the same reference: cf. 828: *οὐτ' ἐν τοῖσιν ἔτ' οὔτε τοῖσιν μέτοικος, οὐ ζῶσιν οὐ θαυμαῖσι.* 865: *μετοικίας δ' οὖν τῆς ἄνω στερησεται.*

1048—1051. *ἐχθραὶ—πόλιν.*] Wunder, whose opinion is adopted by Dindorf, and in part by Emper also, maintains that these four lines are a spurious interpolation. I have not seen any sufficient reasons for this view of the case. On the contrary, it appears to me that the oracular obscurity of the passage is quite in keeping with the lines which precede. In any case, Böckh's interpretation is inadmissible, though I am not aware that any of the commentators have remarked, that the most insuperable objection to it is furnished by the poet's use of the epithet *ἐστιοῦχος*. Böckh thinks that these lines contain a general sentiment: that the prophet is made to state the general consequences of a corpse remaining unburied. “All cities, in which birds and wild beasts carry fragments of corpses to the altars,

are roused to animosity,"—consequently, Thebes is so. Now it appears to me impossible to understand the words in this sense, if for no other reason, because the phrase ἐστιοῦχον ἐς πόλιν implies that the bodies in question lay unburied in some foreign land: cf. *Aeschyl. Pers.* 513:

ὅσοι δὲ λοιποὶ κάτυχον σωτηρίας
Θρήκην περάσαντες μόλις πολλῷ πόνῳ
ῆκουσιν ἐκφυγόντες οὐ πολλοί τινες,
έφ' ἐστιοῦχον γαῖαν.

So also δόμους ἐφεστίους “native abodes,” *Sept. c. Theb.* 73. Moreover, the compound *συνταράσσονται* expresses a conjunction of cities in the act of hostility: cf. *supra* v. 430: *σὺν δέ νιν θηρώμεθα*. There cannot, I think, be any doubt that the allusion is to the expedition by which the Argives, aided by Theseus, exacted the burial of their dead, and not to the Epigoni, who came ten years afterwards. In other respects, the meaning has been rightly given by Böckh. ‘*Ἐχθραὶ* is of course a secondary predicate = ὡστε γενέσθαι *ἐχθραὶ*: and *καθήγισαν* is quite justified by the passages which Böckh has cited: namely, *Gorgias, apud Longin.* III. 2: *γῆπες ἔμψυχοι τάφοι* (cf. *Hermogenes περὶ ιδεῶν* I. Vol. III. p. 226, ed. Walz.); *Ennius, apud Priscian.* VI. p. 683, Putsch:

Vulturis in sylvis miserum mandebat homonem,
Heu, quam crudelei condebat membra sepulcro.

Strabo XI. p. 517: ζῶντας παραβάλλεσθαι τρεφομένοις κυσίν ἐπίτηδες πρὸς τοῦτο, οὓς ἐνταφιαστὰς καλοῦσι τὴν πατρῷα γλώττη. Soph. Electra 1480: πρόθες τα φεύσιν, ὃν τόιδε εἰκός ἐστι τυγχάνειν: to which may be added, Lucretius V. 991:

Viva videns vivo sepeliri corpora busto.

And Mr. Ford, in his *Hand-Book for Travellers in Spain*, p. 567, speaks of the “bleaching bones, left to the *national undertaker the vulture*.” See also, *ibid.* p. 349.

1053. *καρδίας τοξεύματα.*] See above, v. 1000, and cf. *Aeschyl. Eumen.* 103: ὥρα δὲ πληγὰς τάσδε καρδίας σέθεν.

1058. *τὸν νοῦν—φέρει.*] I am disposed to think, with Wunder, that the words *τὸν νοῦν τῶν φρενῶν* are to be taken together, as in Homer, *Il. XVIII. 419*: *τῆς ἐν μὲν νόος ἔστι μετὰ φρεσίν, ἐν δὲ καὶ αὐδῇ.*

1064. *εἰκάθειν.*] Elmsley, Wunder, Ellendt, and others would write *εἰκάθεῖν*. I have given my reasons for a contrary opinion in the *New Cratylus*, p. 470.

1071, 2. *συντέμνουσι—βλάβαι,*] i.e. *συντέμνουσι τὴν ὁδὸν εἰς τοὺς κακόφρονας* “overtake them by a short cut;” cf. Æschyl. *Eumen.* 346: *μάλα γὰρ οὖν ἀλομένα ἀνέκαθεν βαρυπεσῆ καταφέρω ποδὸς ἀκμὰν σφαλέρ’ ἀνυδρόμοις κῶλα, δύσφρον’ ἄταν* (according to the readings of Ahrens, *de dialect. Dor.* p. 546). For the word *βλάβαι*, here used with distinct reference to its primitive meaning, see *New Cratylus*, p. 549.

1077—1080. *ἀξίνας—έκλινομαι.*] Hermann, whose opinion is adopted by Dindorf and Wunder, thinks it necessary to suppose a loss of some few verses, “describing more accurately the place referred to, and also speaking more distinctly of Antigone, and they accordingly indicate a lacuna between vv. 1078, 79. This may be so. But we must recollect, on the other hand, that the King is represented as speaking in great haste and trepidation; and it may be asked whether the mention of hatchets to cut down timber for the funeral pile, coupled with a reference to the *ἐπόψιος τόπος*—the high meadow-land where Polyneikes lay, which has been already mentioned (*supra* v. 409: *ἄκρων ἐκ πάγων*: cf. *infra* 1163: *πέδιον ἐπ’ ἄκρον*), and which was probably depicted on the right-hand *περιάκτος*—would not suffice as a hurried description of his first purpose, while the antithesis in v. 1080, might seem to point to an intentional brevity in describing his proposed liberation of Antigone.

1083—1120. *Tragic Dancing-song.* The following scheme represents the metres:

στροφὴ α'.

1. ∪ ∪ || ˘ ∪ ∪ | ˘ ∪ ∪ | ˘ ∅ || ˘ ∪ | - ∪ ||
2. ˘ ∪ | - ∪ || ˘ ∪ ∪ | ˘ ||
3. ∪ || ˘ ∪ | - ∪ | ˘ ∪ | - ||
4. ˘ ∪ ∪ || ˘ ∪ | - ∪ ||
5. - - || ˘ ∪ || ˘ ∪ ∪ | ˘ ||
6. - | ˘ - | ˘ - ||
7. ˘ - | ˘ - ||
8. ∪ || ˘ ∪ ∪ | ˘ || ˘ - ||
9. ˘ ∪ || ˘ ∪ ∪ | ˘ ||
10. ˘ - || ˘ - || ˘ ∪ ∪ | ˘ ||
11. ∪ || ˘ ∪ - ∪ ˘ ∪ ||

στροφὴ β'.

1. ∅ - || ˘ ∪ | - - ||
2. ∪ || - - || ˘ ∪ ∪ | ˘ ||
3. ˘ ∪ | - ∪ | ˘ ∪ - ||
4. - - || ˘ ∪ | - - ||
5. ∪ ∪ || - - || ˘ ∪ | - || ˘ ∪ ∪ || ∅ ∪ ∪ - ||
6. ∅ || ˘ ∪ | - ∪ || ˘ ∪ ∪ | ˘ || ˘ ∪ | - ||
7. ∪ ˘ ˘ ∪ ||
8. ˘ ∪ ∪ || ˘ ∪ | - ∪ ||

The long syllables which appear in this song are to be explained as in the *Fourth Stasimon*, and were perhaps introduced here to accompany the slow solemn steps of the Emmeleia. For the quantity 'Ελευσίνιας Böckh quotes Hom.

Hymn. ad Cer. 105, 266. Antimachus, *Fragm.* 55. Schellenburg, Eratosth. *Fragm. Merc.* XV. 15. p. 144, Bernh. Antipater Thessal. *Epigr.* 57; and on the antispasts ὑπὲρ κλιτύν, χορεύουσι, he remarks, that the former expresses in a charming manner the act of climbing the hill, while the latter beautifully imitates the lifting of the foot in the dance.

1083. ἄγαλμα.] Cf. above, v. 695, where the prosperity of a father is called an ἄγαλμα εὐκλείας to his children. In the same sense the deified Bacchus is here called the ἄγαλμα of Semele. “Ἄγαλμα,” says F. A. Wolf, *ad Hom. Il.* IV. 144, “is a *bijou*, that which rejoices the heart (cf. Ruhnk. *Tim.* s. v.), a work of art in which we take pleasure. Schol. δ: καλλώπισμα, πᾶν ἐφ' φ τις ἀγάλλεται καὶ χαίρει, οἱ δὲ μεθ' Ομηρον ποιηταὶ ἄγαλμα εἰπον τὸ ξόανον.”

1091. ναιετῶν.] Dindorf's conjecture.

1094—1101.] σὲ δὲ ὑπὲρ—πέμπει.] The first three lines describe Bacchus as haunting Parnassus; the last three, as frequenting Eubœa, to which both Nysa and ἀκτὰ refer, (above on v. 589). There is the same reference in 1111, 1112.

1105, 6. τὰν ἔκπαγλα τιμᾶς ὑπὲρ πασᾶν πόλεων.] This emendation of Dindorf's appears to me not only ingenuous, but convincing.

1113, 1114. ιῶ πῦρ πνέοντων χοράγ' ἀστρων.] Lobeck has failed to persuade me that we have here no *Theocrasia*, or confusion between the attributes of Bacchus and the Sun-god. He wishes to explain this passage by a reference to the practice of poets, who make nature participate in the emotions caused by the advent of deity (*Aglaophamus*, p. 218). It appears to me, on the contrary, not only that such an explanation would be inapplicable here, but also that the whole of this *Emmeleia*, which speaks in a mystic or Eleusinian strain, clearly identifies the functions of Iacchus with those of Phœbus, as Sun-god and as the deity

who presided over healing and moral purity: compare the very similar chorus in the *Œd. Tyr.* v. 151 sqq. and see the passages which I have quoted in the *Theatre of the Greeks*, (ed. 4 or 5), pp. 14, 15. Nay more, I believe that the dithyrambic or circular chorus itself, which was peculiar to Bacchus, was intended to represent the apparent course of the sun: see the author περὶ λυρικῶν, Boissonade, *Anecd. Gr.* IV. p. 458. *Rheinisch. Mus.* 1833, p. 169: κέκληται δὲ ἡ μὲν στροφή, καθά φησι Πτολεμαῖος ἐν τῷ περὶ στατικῆς ποιήσεως, διὰ τὸν ἀδύντας κύκλῳ κινεῖσθαι περὶ τὸν βωμόν, σημαίνοντας τὴν τοῦ ἡλίου κίνησιν. Even the epithet πολυνόμος at the beginning of this ode is a sufficient proof of the *Theocrasia* in it.

1152. ἀνασπαστοῦ πύλης.] The Greek doors opened into the street; therefore, a drawn-back door is a closed door.

1168. θαλλοῖς.] “Of olive.” Demosth. *c. Macart.* p. 1074, 22, quoted by Böckh.

1173. παστάδα.] The meaning of this word in reference to its present application is best furnished by Herodotus, who uses it in speaking of the stone chambers in the great Egyptian Labyrinth (II. 148), which he distinguishes from the αὐλαῖ, the στέγαι, and the οἰκήματα of the same building. We have seen above (on v. 356), that αὐλὴ was a place which left a free access to the wind; we know that στέγη was a roofed chamber; that οἰκημα was a single detached room; and that παστάς, contracted from παραστάς (there is a similar apocope in compounds with κατά), was an open porch standing out from a wall or from some other building: see the following passages: Xenoph. *Mem.* III. 8, § 9: τοῦ μὲν χειμῶνος ὁ ἥλιος εἰς τὰς παστάδας ὑπολάμπει, τοῦ δὲ θέρους ὑπὲρ ἡμῶν αὐτῶν καὶ τῶν στεγῶν πορευόμενος σκίαν παρέχει, with which compare Pollux, VII. 122: Κρατίνος δὲ ἐν Διονυσαλεξανδρῷ παραστάδας καὶ πρόθυρα βούλει ποικίλα. παστάδας δὲ Ξενοφῶν, ἂς οἱ νῦν ἔξεδρας (cf. Hermann *Orysc.* V. p. 220). For ἔξεδρα, see Eurip. *Orest.* 1449: ἐκλῆσε δ' ἄλλον ἄλλοσε

στέγης, τοὺς μὲν ἐν σταθμοῖσιν ιππικοῖς, τοὺς δὲ ἐν ἑξέδραις. Herod. II. 169: *παστὰς λιθίνη ἡσκημένη στύλοισι καὶ τῇ ἄλλῃ δαπάνῃ*, with which compare Hesych. *παραστάδες*: *οἱ πρὸς τοῖς τοίχοις τετραμένοι κίονες.* Plutarch, *Brut.* c. 55, uses *παστὰς* as a synonym of *στοά*, and there can be no doubt that it was the same as the Homeric *αἴθουσα*. The name agrees in signification with *vestibulum* (from *ve-stare*, like *pro-stibulum* from *pro-stare*, Becker, *Gallus*, p. 189 Engl. Tr., for *παρα-στάς* = *ve-stibulum*, just as *παρά-φρων* = *ve-cors*.) It is clear, then, that Herodotus, in speaking of the multitudinous chambers of the Labyrinth, considered some of them as *αὐλαί* or “thoroughfares,” some as *στέγαι* or “roofed apartments,” some as *οἰκήματα* or “detached rooms,” and some as *παστάδες* or “projections from the main wall.” Thus discriminated, *παστὰς* is properly applied here to a descending *σπήλαιον*, or rock-grave, built out and completed artificially with a rude portico of unhewn stones. If the excavation, whether natural or artificial, extended itself into a series of compartments, it would be a *λαύρειον* or *λαβύρινθος*—one of those *σπήλαια καὶ ἐν αὐτοῖς οἰκοδομητὸι λαβύρινθοι* mentioned by Strabo, VIII. pp. 369, 373. That the *παστὰς*, in the case before us, was made up of rough unhewn stones fitted together, is clear from the description of the opening in v. 1182, as *ἀρμὸς λιθοσπαδὸς χώματος*. And I must remark, that the first word is partly technical; for the *φλιὴ* is defined by Hesychius as *ἡ παραστὰς τῆς θύρας*, and the same lexicographer tells us that the *ἀρμοστῆρες* were a part of the *φλιὴ*: s. v. *ἀρμοστής*—*καὶ λίθοι δύο πρὸς τῷ αὐτῷ τῆς φλιᾶς τιθέμενοι ἀρμοστῆρες λέγονται*, where Heinsius proposes *πρὸς τῷ οὐδῷ*, and Toup (V. p. 448) *πρὸς τοίχῳ τῆς φλιᾶς*. Comp. Pausanias’ use of *ἀρμονία*, *Bœot.* c. 38, on which see Leake, *Morea* II. p. 379. Specimens of rude door-ways may be seen in Dodwell’s *Cyclopiam Remains*, pl. 4, 8, 11, 40, &c.

1184. *ἢ θεοῖσι κλέπτομαι.] Milton, Comus:*

Yet they in pleasing slumber lull'd the sense,
And in sweet madness robb'd it of itself.

1194, 5. *τίνα νοῦν ἔσχες.*] Cf. Plato *Resp.* VI. 492, c: *τὸ λεγόμενον, τίνα οἴει καρδίαν ἴσχειν*; which shows that there was something colloquial in these phrases, as in our “what possessed you to do it?” From the phrase in the text came the later compound *νουνέχῆς*.

1199. *διπλοῦς κνάδοντας.*] The *κνάδοντες* were properly the cross-bars in swords and hunting-spears; in the *Ajax* 1004: *πῶς σ' ἀποσπάσω πικροῦ τοῦδε αἰόλου κνάδοντος*, the epithet *αἰόλου* points to the hilt, while *πικροῦ* “piercing” rather belongs to the blade. See Lobeck's note on the passage. And for *διπλοῦς* in this passage, cf. Eurip. *Hec.* 573: *ἀμφὶ χρυσον φάσγανον κώπης λαβὼν ἐξεῖλκε κολεοῦ*.

1213, 14. *ἐς πόλιν γόους οὐκ ἀξιώσειν.*] Sc. *στένειν*. For the phraseology of the Translation, see Shakspere, *Sonnet LXXI. 13*:

Lest the wise world should *look into your moan*,
And mock you with me after I am gone.

1227, sqq. *Second Kommos.* The metre of this lamentation, like that of many others in the Greek Tragedies, is chiefly dochmiac.

στροφὴ ἀ.

1. $\text{υ} - \parallel$
2. $\text{υ} \text{ - } \text{υ} \text{ - } \parallel \text{υ} \text{ - } \text{υ} \text{ - } \text{υ} \parallel$
3. $\text{υ} \text{ υ } \text{υ} \text{ υ } \text{υ} \text{ - } \parallel$
4. $\text{ - } \text{υ} \text{ - } \parallel \text{ - } \text{υ} \text{ - } \parallel$
5. $\text{υ} \text{ - } \text{υ} \text{ - } \text{υ} \text{ - } \parallel \text{υ} \text{ - } \text{υ} \text{ - } \text{υ} \text{ - } \parallel$
6. $\text{ - } \text{υ} \text{ υ } \parallel \text{ - } \text{υ} \text{ - } \parallel \text{υ} \text{ - } \text{υ} \text{ - } \text{υ} \text{ - } \parallel$
7. $\text{υ} \text{ - } \text{υ} \text{ - } \text{υ} \text{ - } \parallel \text{υ} \text{ - } \text{υ} \text{ - } \text{υ} \text{ - } \parallel$
8. $- \text{ - } \parallel \text{ - } \text{ - } \parallel$
9. $\text{υ} \text{ υ } \text{υ} \text{ υ } \text{υ} \text{ - } \parallel$
10. $\text{υ} \text{ - } \text{υ} \text{ - } \text{υ} \text{ - } \parallel \text{υ} \text{ - } \text{υ} \text{ - } \text{υ} \text{ - } \parallel$

1. - - ||
 2. **Senarius.**
 3. u u' u u u u || u u' u' u - ||
 4. **Senarius.**
 5. u' u' u' u - || u - u' u' u - ||
 6. - u' u' u - || u' u' u' u - ||

στροφὴ β'.

1. - - | - - ||
 2. u - - u - || u - - o - ||
 3. u - - u - || u - - u - ||
 4. o u o u u - ||
 5. - - ||
 6. - - u - || u - - u - ||

 1. o - - u - || u - - u - ||
 2. u - - u - || u - - u - ||
 3. u - - u - || u o u - u - ||
 4. u - - u - || u - - u - ||
 5. u o u - u - || u o u - u - ||
 6. u - - u - || u - - u - ||

I think these dirges should be arranged in two pairs of strophes, the former pair containing the King's first lament for Hæmon, the second, his aggravation of grief after he has seen the dead body of his wife, and learned the nature of her death, in v. 1266, sqq.

1241. λακπάτητον.] Hermann and others prefer the Aldine reading, λεωπάτητον. The reading which I have retained appears to me to stand in more emphatic connexion with what has preceded, especially to the μέγα βάρος μ' ἔχων ἐπαίσε, which requires some mention of the feet or heels,

to show that the heavy tramp of an avenging deity is referred to; cf. below 1316: ἐπὶ κρατὶ μοι πότμος εἰσήλατο *Aesch.* *Eumen.* 343: βαρυπεσῆ καταφέρω ποδὸς ἀκμάν. *Pers.* 517: ὁ δυσπόνητε δαίμονος ὡς ἄγαν βαρὺς ποδοῖν ἐνήλλον παντὶ Περσικῷ γένει. *Agam.* 1591: εἰ δέ τοι μόχθων γένοιτο τῶνδ' *ἄκος, δεχοίμεθ' ἄν, δαίμονος χηλῇ βαρείᾳ δυστυχῶς πεπληγμένοι, where I have introduced my own conjecture ἄκος for the ἄλις of the MSS. Cf. *Eum.* 615: ἔστι τοῦδ' ἄκος. *Pers.* 623: εἰ γάρ τι κακῶν ἄκος οἶδε πλέον.

1243—1245. [Ω δέσποθ,—κακά.] Wex has a long note upon this passage, in which he collects other instances of the juxtaposition of ἔχειν and κέκτησθαι, *habere et possidere*. The meaning of the passage appears to me to be sufficiently clear from what follows: the construction is, ὡς ἔχων τε καὶ κέκτημενος, “as one who *both* has and possesses,” τὰ μὲν “the one class of things” (ἀ ἔχεις), τάδε κακά i. e. “these sorrows” ἥκεις φέρων πρὸ χειρῶν “you have brought with you in your arms,” τὰ δὲ ἐν δόμοις κάκα “but the other class” (ἀ κέκτησαι), “namely, the store of evils laid up for you at home,” ἔοικας καὶ τάχ' ὅψεσθαι ἥκειν “you seem to have come with a prospect of speedily seeing.” The phrase ἔχειν τε καὶ κέκτησθαι, is the counterpart of our “to have and to hold;” the one verb expresses possession, and the other ownership. This, as Müller rightly shews, (*History of Literature of Greece*, II. p. 97 of my translation), is the meaning of the κτῆμα ἐσ ἀεὶ of Thucyd. I. 22: “it does not mean an everlasting memorial or monument. Thucydides opposes his work, which people were to keep by them and read over and over again, to a composition which was designed to gratify an audience on one occasion only.” The word κτῆμα expresses that previous existence and readiness for use which is also conveyed by the adjective ἔτοιμος, and the verb ὑπάρχω, as opposed to γίγνομαι: cf. Aristot. *Eth. Nic.* IX. 9, § 5: ή δέ ἐνέργεια δῆλον ὅτι γίγνεται καὶ οὐχ ὑπάρχει ὡσπερ κτῆμα τι.

1255. τί φήσ—νέψ.] The vulg. τί φήσ, ὁ παῖ; τίνα

λέγεις μοι νέον λόγον; labours under a double interpolation. It is impossible that the allocution *ῳ παῖ* should refer to the slave who is addressed here, and it would be quite out of place to transfer the address from him to the corpse of Hæmon, as Emper does, by reading: *τί φῆς; ὠ παῖ, τίνα λέγει σοι νέον, κ.τ.λ.* It is obvious to me that the words *ῳ παῖ*, which fit neither the metre nor the sense, cannot have proceeded from Sophocles here. Again, the word *λόγον* at the end of the line interrupts the construction, and is a grievous tautology after the occurrence of the same word at the end of the last line but one, from which the copyist borrowed it with his usual carelessness. The insertion of *ῳ παῖ* is due to the corresponding line of the strophe, which was probably written in the margin by a Scholiast, who wished to explain the construction of the repeated adjective *νέος*. If Sophocles, as I believe, wrote here:

τί φῆς; τίνα λέγεις νέον μοι νέω;

a commentator might very well quote

ἰὼ παῖ νέος νέω ξὺν μόρῳ,

as a parallel passage.

1266—8. *ἡ δὲ ὁξύθηκτος—κωκύσασα.*] As *ὁξύθηκτος* is not a proper epithet for a person, as *λύει* would not be the right voice, when her *own* eyes were spoken of as affected by her *own* action (cf. infra 1280), unless *τὰ αὐτῆς* were added, as in *Trachin.* 926; as the question of *how* she killed herself is answered afterwards (1281 sqq.); and as the *anacoluthon* in *κωκύσασα* would be intolerable here; I have accepted Hermann's suggestion, that for *πέριξ* we should read *πτέρυξ*, but I have placed the lacuna after *βλέφαρα*, and not, with him, at the end of the first line. The supplement, which I have inserted, is placed here merely *exempli gratiâ*, until something better shall be suggested. It rests upon the words of the Scholium: *ῳς iερεῖον παρὰ τὸν βωμὸν ἐσφάγη παρὰ τὸν βωμὸν προπετής*, made up with the help of *Trach.* 906: *'βρυχάτο μὲν βωμοῖσι προσπίπτουσα*; and I think that the repetition of *βωμοῖσι*, in the same place as *βωμία* in the last line but one, gave occasion for the omission,

just as, conversely, interpolations have been made by this copyist, from a similar wandering of the eye. With regard to ἐκεῖ, I have added this, because I think it clear that the body is seen *within* the proscenium, and that the *Exangelus* though he stands by the side of *Ekkyklema*, is not within it, but has come forward to the stage with the sacrificial knife in his hand, just as Orestes, in the *Choephorœ*, brings forth the fatal robe. This is also shown by his use of τοῦδε (v. 1270) in speaking of Hæmon.

1275, 6. δεῖλαιος ἐγώ, φεῦ, φεῦ.] As I think it quite impossible to make these words, without the addition of φεῦ φεῦ in the antistrophe, correspond to the ὑπατος ἵτω ἵτω which appears there, I have not scrupled to add these otherwise useless interjections, in the latter case. If any one prefers to omit them here, and so to avoid adding them in the antistrophe, I can have no objection. With regard to the quantity of the second syllable of δεῖλαιος, supposing it to be susceptible of variation, which I do not deny, it seems to me inconceivable that Sophocles should not have pronounced in the same way this word, and its emphatic repetition in the following line.

1277. συγκέκραμαι δύq.] “I am mixed up with—entirely encompassed by—an inextricable calamity:” see *Ajax* 895: οἴκτῳ συγκέκραμένην. *Electra* 1485: σὺν κακοῖς μεμιγμένον. St. Paul, *Rom.* VII. 24: τίς με ḥύσεται ἐκ τοῦ σώματος τοῦ θανάτου τούτου; Plotin. IV. 3, 12: Ζεὺς δὲ πατήρ ἐλείσας πονουμένας, θυητὰ αὐτῶν τὰ δεσμὰ ποιῶν, κ.τ.λ. And for the sense of δύη, see note on v. 932 supra.

1290. βράχιστα—κακά.] See other instances of this mode of secondary predication, in the note on Pind. *O. IX.* 104.

1291. αἰαῖ αἰαῖ.] As I observe that the interjections recur in corresponding places, I have substituted these

cries for the *τρω*, *τρω*, which are more in their place lower down.

1299. *έρωμεν.*] I prefer Bothe's reading to the vulg. *έρω μὲν*, or to the correction *έρω μήν*, which is worse still. The compound *συγκατηξάμην* shows that the reference is plural.

1305. *ὅπα—πάντα γάρ.*] The corrections which I have introduced into this line, appear to me more probable than the mere omission of *πᾶ* καὶ θῶ, which Hermann and others have adopted. It seems to me pretty clear that *πρὸς πότερον* is a gloss upon *ὅπα*, that *ὅπα θῶ* got corrupted into καὶ θῶ, and this into *κα* or *πα* ίδω, which was further suggested by *ιώ*, and that *πρότερον* was omitted after *πότερον* had got into the text. With regard to the interjection which I have introduced, it is scarcely necessary to repeat the remark, that the interjections in these *κοιμοί* regularly recur in the same metrical situations. For θέω in Sophocles, see note on v. 601 supra.

1306. *λέχρια.*] This adjective, which is connected with λέχ-ος, λοξός, λικ-ριφίς, λικ-ρός, λίγ-δην, *liquus*, *obliquus*, *liegen*, *legen*, &c., is the opposite to ὄρθος, and refers to lying down, or assuming a bent position, as contrasted with that of a man who is standing: cf. *OEd. Col.* 196: λέχριος γ' ἐπ' ἄκρου λάου βραχὺς ὥκλασας. I have therefore ventured to make use of the strong metaphor in *Hamlet*, Act I. Sc. 5:

The time is *out of joint*;—O cursed spite!
That ever I was born to *set it right*.

Cf. Eurip. *Hec.* 1026: ἀλιμενόν τις ως ἐς ἄντλον πεσὼν λέχριος ἐκπέσῃ φίλας καρδίας.

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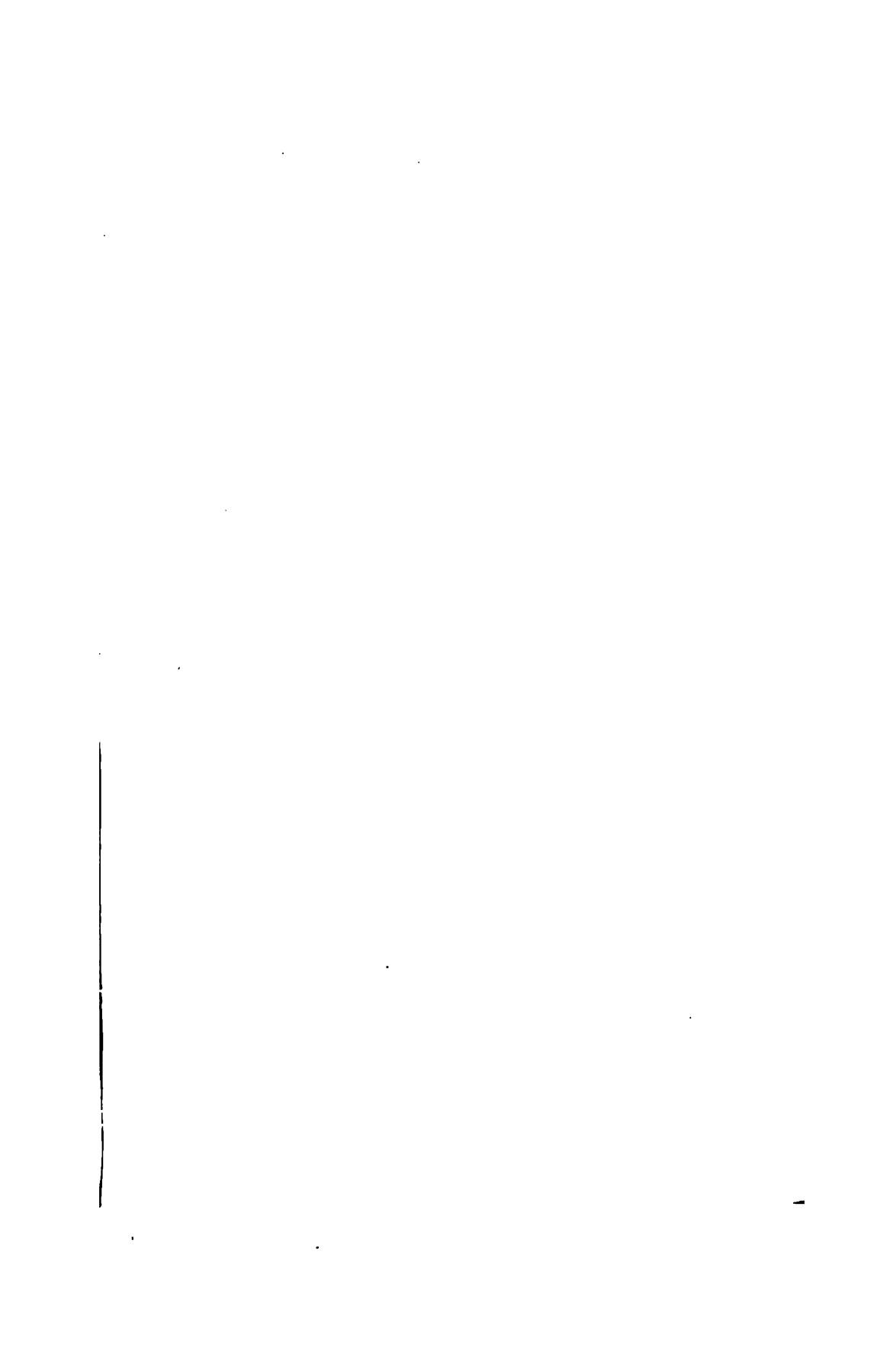
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